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THE DAMNATION OF FAUST

Dramatic Legend in Four Parts

• • •

THE MUSIC

BY

HECTOR BERLIOZ



G. SCHIRMER, INC., NEW YORK



THE DAMNATION OF FAUST.

(*FAUST'S VERDAMMNISS.*)

LEGEND IN 4 PARTS.



Edited by
Dr. LEOPOLD DAMROSCH.

PART I. (*ERSTER THEIL.*)

H. Berlioz.

Andantino placido. (♩ = 152.)

Plains of Hungary.
Ebene in Ungarn.

PIANO. *p dolce ed espressivo.*



SCENE I.

Faust alone in the fields. Sunrise.

Faust allein im Freien bei Sonnenaufgang.

The win - - ter has de -
Der Win - - ter zog hin -

pp



part - ed. spring is here!
weg; der Lenz ist da.

Riv - er and brook a - gain are flow - ing
Er be - freit Ström' und Bäche



free.
wie - der.

Be - hold,
Und sieh!



from the dome of heav - en pour - ing forth.
 von dem Him - mels - dom her - nie - - der,

fresh splendor breaks and glad - ness ev' - ry - where.
 strömt jun - ges Licht neu - es Glück fern und nah.

crisp. **A**

FAUST.

I greet with
Ich grü - - - sse

dim. *p* *ppp una corda.*

joy the cool, re -
froh den Hauch der

viv - ing breath of morn - ing.
fri - - - schen Mor - - - gen lüf - - - te.

I
In

drink full draughts of soft. de -
vol - - - len Zü - - - gen schlürf' - - - ich

li - - - cious bal - - -
sü - - - sse Bal - - - sam - düf - - -

ppp tremolo.

sam, I hear the
te Ge - sang füllt die Na -

p

birds a - wake midst the weeds, the low deep murmur - ing of
tur. Tö - nend regt sich der Hain und murmelnd mischt ein Ton von

f *pp* *f*

B

waves and wa - ter reeds;
Laub und Quell sich ein.

cresc.

Oh! joy, oh joy, to dwell with - in the lone - ly for - est.
O sü - sses Glück, im stil - len Schoos der Wäl - der le - ben!

f *p*

far from the crowd-ed world and all its
fern al - ler Men - schen - brut und fern ran ih - rem

striv - ing!
stre - ben.

poco f

pp

perlandosi

pp

poco f

p *mf*

Piccolo.

Horns.

*) Accentuate, but not too strongly, in the Horn and Piccolo parts, the fragments of the roundelay of the peasants, and of the fanfare in the Hungarian March, soon to be heard entire. These are distant rural and warlike sounds which begin to disturb the calm of the pastoral scene.

*) Man betone, doch nicht zu stark, die Bruchstücke des Bauerntanzes und der Fanfare im Ungarischen Marsch, die man bald ganz hören wird. Es sind nämlich ferne ländliche und kriegesische Klänge, welche die Stille der Landschaft schon zu stören anfangen.

Piccolo. 8
Horns. 3

First system of the musical score. The top staff features a piccolo part with an 8-measure rest followed by a melodic line, and a horn part with a 3-measure rest followed by a melodic line. The bottom staff is a piano accompaniment with a steady eighth-note pattern.

Piccolo. 8
Horns. 3

Second system of the musical score. The piccolo and horn parts continue their melodic lines. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note pattern in the left hand. A *cresc.* (crescendo) marking is present in the right hand.

8 **D**
f
tre corde

Third system of the musical score. The top staff has a dynamic marking of *f* (forte). The bottom staff begins with a *tre corde* marking. The piano accompaniment continues with a steady eighth-note pattern.

8

Fourth system of the musical score. The piccolo and horn parts continue their melodic lines. The piano accompaniment features a steady eighth-note pattern.

ppp
p

Fifth system of the musical score. The top staff has a dynamic marking of *ppp* (pianissimo). The bottom staff has a dynamic marking of *p* (piano). The piano accompaniment continues with a steady eighth-note pattern.

Horns. 3
Piccolo. 8

Sixth system of the musical score. The horn part has a 3-measure rest followed by a melodic line. The piccolo part has an 8-measure rest followed by a melodic line. The piano accompaniment continues with a steady eighth-note pattern.

First system of musical notation. The upper staff features a melodic line with a *poco f* dynamic marking. The lower staff contains a rhythmic accompaniment with a *poco f* dynamic marking. A *Horns.* section is indicated above the lower staff, featuring a triplet of eighth notes.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a *Horns.* section with a triplet of eighth notes and a *cresc.* (crescendo) dynamic marking.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features a *cresc.* (crescendo) dynamic marking, followed by a *ff* (fortissimo) dynamic marking. A *tremolo.* (tremolo) marking is present above the upper staff. The system concludes with a *Re.* (Rehearsal) mark and a star symbol.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a *tremolo.* (tremolo) marking and a *Re.* (Rehearsal) mark. The system concludes with a *Re.* (Rehearsal) mark and a star symbol.

Fifth system of musical notation. The upper staff features a *f* (forte) dynamic marking, followed by a *pp* (pianissimo) dynamic marking. The lower staff features a *ff* (fortissimo) dynamic marking, followed by a *dim.* (diminuendo) dynamic marking.

Sixth system of musical notation. The upper staff features a *p* (piano) dynamic marking, followed by a *pp* (pianissimo) dynamic marking. The lower staff features a *pp* (pianissimo) dynamic marking.

Allegro. (*twice as fast.*)

*) ALTOS.

CHORUS.

The shep-herd donned his best ar -
Der Schä-fer putz- te sich zumDance of
Peasants.(Bauern
Tanz.)

ray, wreath and jack - et and rib- bons gay. — Oh, but he. — but
Tanz, Band und Flit - ter schmückt sei - nen Kranz, — ei, wie schmuck war der

mf *cresc.*

he was smart to see, The cir- cle closed round the lin - den- tree. All danced and
Bur- sche an - ge - zo - gen! schon um die Lin - den war es roll, und Al - les

sprang. All danced and sprang, all danced and sprang; like mad-men danced a -
tanz und springt um - her wie toll, und Al - les springt und tanzt wie

*) In case this melody should be too high for the Alto voices, it might be sung by the Soprani, the Alto voices coming in at the sign *).

*) Für den Fall, dass die folgende Melodie den zur Verfügung stehenden Altstimmen zu hoch liegt, kann man dieselbe von den Sopranstimmen singen lassen — die Altstimmen würden dann erst bei *) eintreten.

SOPR. I.
Hur - rah, huz - za tra la la la la la la la la,
He juch he! he juch he! juch hei - sa he! juch juch he!

SOPR. II.
way. Hur - rah, hur - rah, huz - za tra la la la la la la la la, The
toll, he juch! he juch he! he juch he! juch hei - sa he! juch juch he! so

TEN. II. The
so

BASS.
fid - dle - bows went merri - ly, hur - rah, huz - za tra la la la la la
ging der Fie - del - bo - gen, he juch he he juch he! juch hei - sa
fid - dle - bows went merri - ly, hur - rah, huz - za tra la la la la la
ging der Fie - del - bo - gen, he juch he he juch he! juch hei - sa

unis.
Hur - rah, huz - za tra la la la la la
He juch he he juch he! juch hei - sa

unis.
la la la la ha ha ha ha tra la la
he juch juch he! he juch he juch he juch hei - sa
la la la la ha ha ha ha tra la la
he juch juch he! he juch he juch he juch hei - sa
la la la la ha ha ha ha tra la la
he juch juch he! he juch he juch he juch hei - sa

la Hur-rah, huz - za!
he! juch he-t - su he!

The musical score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The score begins with a treble clef and a key signature of one sharp. The voice part starts with the lyrics 'la Hur-rah, huz - za!' and 'he! juch he-t - su he!'. The piano accompaniment features a series of chords and a melodic line. There is a dynamic marking of *sf* (sforzando) in the piano part. The score ends with a double bar line and a repeat sign.

[illegible]

la — tra la la la tra la la la la
 sa, — hei-sa he! juch he! juch he! juch he! juch hei-sa hei-sa he! juch

la — tra la la la tra la la la la
 sa, — hei-sa he! juch he! juch he! juch he! juch hei-sa hei-sa he! juch

la — tra la la la tra la la la la
 sa, — hei-sa he! juch he! juch he! juch he! juch hei-sa hei-sa he! juch

ho! ho! ho! ho! ho! ho!

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which includes a key signature change from one sharp (F#) to two sharps (F# and C#). The bass staff provides a simple harmonic accompaniment. The lyrics 'The Rose Tree' are written below the bass staff.

[illegible]

E Andantino.

FAUST.

What mean these
Has tout van

Andantino.

pp

Presto.

cries. these songs, that dis - tant noise?
fern? der Freu - de hel - ler Klang.

Tra la la la
Juch he juch he juch

Tra la la la
Juch he juch he juch

Tra la la la
Juch he juch he juch

Ho!

[illegible]

The image displays a musical score for the song "Tra la la" by Franz Schubert. It consists of five staves. The first three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the last two are for piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staves, and the piano part includes dynamic markings like *mf* and *f*.

Vocal Staves:

- Staff 1 (Soprano):** tra juch la la la la la la la la la la la la la la la la
- Staff 2 (Alto):** tra juch la la la la la la la la la la la la la la la la
- Staff 3 (Tenor/Bass):** tra juch la la la la la la la la la la la la la la la la

Piano Accompaniment:

- Staff 4 (Right Hand):** ho! ho! ho! ho! ho!
- Staff 5 (Left Hand):** ho! ho! ho! ho! ho!

la
he

la.
he.

la.
he.

ho!

ho!

ho!

ho!

Andantino.

Andantino.

2376

FAUST.

It is the vil - lage folk at ear - ly dawn. who dance — and
 Das Land - volk ju - belt dort munter tönt ihr Ge - sang. man tanzt frisch auf dem

una corda

sing up - on the gras - sy lawn. — my dark - ened soul — be -
 Plan Hier o Volk ist dein Him - mel er - füllt ran Leid sieht mein

Allegro.

Sop. II.

grudg - es them their joys. But nim - bly
 Aug' ihr Ge - tüm - mel. Doch hur - tig

Allegro.

pp *tre corde* *f* *mf*

speeds it in the ring, right and left — they dance and swing: — Skirts are
 rings im Krei - se gings und sie tanz - ten rechts, tanz - ten links. — rechts und

fly - ing, are fly - ing as they skip: they all — grow red, they all — grow warm.
 links dass em - por die Rö - cke flo - gen, sie wur - den roth, sie wur - den warm.

they all grow warm.
wur-den roth und warm

Take breath a mo - ment. arm in arm. take
und ruh - ten ath - mend Arm in Arm ruh - ten

Hur - rah huz-za tra la la la la la la la la la
He - juch he! he! juch he! juch hei-sa he! juch juch he.

breath a mo-ment, arm in arm. hur - rah, huz-za tra la la la la la la la la la. Up-
ath-mend Arm in Arm he juch he juch he! he! juch he! juch hei-sa he! juch juch he. Und

Tern.II. Up
Und

Hur - rah, huz-za tra la la la la la la la la la ha
He - juch he he juch he juch hei-sa he! juch juch he! he

on the hip the el - bow, hur - rah, huz-za tra la la la la la la la la la ha
Hüft' an El - len bo - gen he juch he he juch he juch hei-sa he! juch juch he! he

on the hip the el - bow, hur - rah huz-za tra la la la la la la la la la ha
Hüft' an El - len bo - gen he juch he he juch he juch hei-sa he! juch juch he! he

Hur - rah huz-za tra la la la la la la la la la ha
He - juch he he juch he juch hei-su he! juch juch he! he

ha juch ha he ha juch he tra la la la hur-rah, huz-
he! juch hei-sa

ha juch ha he ha juch he tra la la la hur-rah, huz-
he! juch hei-sa

ha juch ha he ha juch he tra la la la hur-rah, huz-
he! juch hei-sa

ha juch ha he ha juch he tra la la la hur-rah, huz-
he! juch hei-sa

ha juch ha he ha juch he tra la la la hur-rah, huz-
he! juch hei-sa

unis.

za!
he!

za!
he!

za!
he!

za!
he!

za!
he!

TEN.

"Be not fa-mi-liar," then she
Und thu' mir doch nicht sa-rer-

sotto voce.

cried, ma - ny men de - ceive their bride. Ah, how ma - ny have
traut. denn wie Mancher hat sei - ne Braut arg ge - täuscht, arg be -

pp

cheat - ed and have lied: But he per - suad - ed her a - side, per -
lo - gen und be - tro - gen er lockt sie schmei - chelnd doch bei seit, sie

mf

suad - ed her a - side. And e - choed from the lin - den-tree, and
schmei - chelnd doch bei seit. Und ron der Lin - de schall es weit, rings

BASSI.

And e - choed from the lin - den-tree and
Und ron der Lin - de scholl es weit, rings

Hur - rah, huz - za! tra la la la la
He juch he he juch he! juch hei - sa

Huz - za hur - rah, huz - za! tra la la la la
He juch he juch he he juch he! juch hei - sa

e - choed from the lin - den-tree, hur - rah, huz - za! tra la la la la
um, rings um scholl's weit he juch he juch he! juch hei - sa

e - choed from the tree, **TUTTI.** ha ha
um, rings um scholl's weit juch he!

la la la la.
he! he juch he!

la la la la. The shout - ing and the fid - dles. Hur - rah, huz - za tra la la la la
he! he juch he! Ge schrei und Fie - del - bo - gen. He juch he he juch he he hei - sa

la la la la. The shout - ing and the fid - dles. Hur - rah, huz - za tra la la la la
he! he juch he! Ge schrei und Fie - del - bo - gen. He juch he he juch he he hei - sa

Hur - rah huz - za tra la la la la
He juch he he juch he he hei - sa

Hur - rah huz - za tra la la la la
He juch he he juch he he hei - sa

la la la la ha ha ha ha tra la la
he juch juch he! he juch he juch he juch he juch hei - sa

la la la la ha ha ha ha tra la la
he juch juch he! he juch he juch he juch he juch hei - sa

la la la la ha ha ha ha tra la la
he juch juch he! he juch he juch he juch he juch hei - sa

la la la la ha ha ha ha tra la la
he juch juch he! he juch he juch he juch he juch hei - sa

la, hur - rah huz - za!
he! juch hei - sa he!

la, hur - rah huz - za!
he! juch hei - sa he!

unis.
la, hur - rah huz - za!
he! juch hei - sa he!

la, hur - rah huz - za!
he! juch hei - sa he!

sf

Allegro.

Tra la la la la

Juch he! juch he! juch

he juch hei-sa

hei-sa he! juch

he! juch he! juch

ho!

la la la he! juch hei - sa tra la la la la he juch hei sa

la la la he! juch hei - sa tra la la la la he juch hei sa

la la la he! juch hei - sa tra la la la la he juch hei sa

ho! ho! ho! ho! ho! ho!

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of six measures. The first measure has a treble clef and a key signature of one sharp. The second measure has a treble clef and a key signature of one sharp. The third measure has a treble clef and a key signature of one sharp. The fourth measure has a treble clef and a key signature of one sharp. The fifth measure has a treble clef and a key signature of one sharp. The sixth measure has a treble clef and a key signature of one sharp. The bass staff contains a bass line with a key signature of one sharp and a 2/4 time signature. The bass line consists of six measures. The first measure has a bass clef and a key signature of one sharp. The second measure has a bass clef and a key signature of one sharp. The third measure has a bass clef and a key signature of one sharp. The fourth measure has a bass clef and a key signature of one sharp. The fifth measure has a bass clef and a key signature of one sharp. The sixth measure has a bass clef and a key signature of one sharp.

la la la la he juch he juch he juch he juch la. he! la. he! la. he!

la la la la he juch he juch he juch he juch la. he! la. he! la. he!

la la la la he juch he juch he juch he juch la. he! la. he! la. he!

ho! ho! ho! ha!

[illegible]

Moderato.

FAUST, Recit.

A splen-dor of wea-pons is brightly gleaming a -
Krieg-ri-scher Glanz durch - zuck-et die däm-mern-de

SCENE III. (Another part of the plain; — An army advancing.)
(Ein anderer Theil der Ebene. — Ein vorrückendes Heer.)

Moderato.

Recit.

trem.

p

Allegro non troppo. (♩ = 88.)

far,
Wri - te.

Recit.

Allegro.

Ha! the sons of the Da-nube ap-par-eled for war! They
Ha! die Söh-ne der Do-nau ge-rü-stet zum Strei-te! Sie

Recit.

gal - lop so proud - ly a - long: how spar - kle their
 rei - ten so freu - dig ein - her wie fun - keln ih - re

Allegro non troppo. (♩ = 88.)

eyes. how flash their shields!
 Au-gen und wie blitzt ihr Ge - wehr!

trem.

Recit.

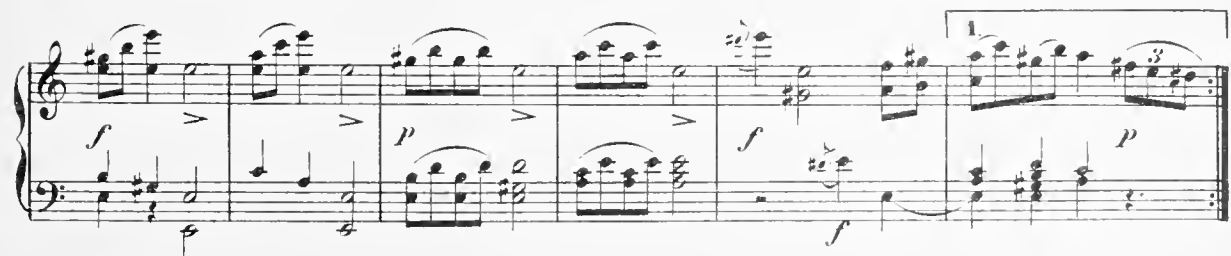
All hearts are thrilled. they chant their bat - tle's - sto - ry -
 Froh pocht beim Schlacht - ruf das Herz der Ge - nos - sen

Allegro.

p *mf* *cresc.*

My heart a - lone is cold. all un - moved, evn by glo - ry.
 Doch das Mei - ne bleibt kalt, selbst dem Ruhme ver - schlos - sen.

ff

Allegro marcato. $\text{♩} = 88$.Hungarian
March.
(Ungarischer
Marsch.)(The army passes by, Faust withdraws.)
(Das Heer zieht vorüber, Faust entfernt sich.)



First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The system begins with a second ending bracket over the first measure. The piano part starts with a *p* (piano) dynamic. The system concludes with a *f* (forte) dynamic marking.



Second system of musical notation. The piano part features a *p* (piano) dynamic. The system ends with a first ending bracket over the final measure.



Third system of musical notation. The system begins with a second ending bracket. The piano part includes a *f* (forte) dynamic marking.



Fourth system of musical notation. The system begins with a third ending bracket over the first measure.



Fifth system of musical notation. The piano part includes a *p* (piano) dynamic marking.



Sixth system of musical notation. The system begins with a *f* (forte) dynamic marking. The piano part includes a *p* (piano) dynamic marking.



Seventh system of musical notation. The system begins with a *p* (piano) dynamic marking. It includes first and second ending brackets over the final measures.







PART II.

(ZWEITER THEIL.)

(NORTH GERMANY.)

(IV NORD-DEUTSCHLAND.)

SCENE IV.

Largo sostenuto. (♩ = 72.)

PIANO.

(Faust alone in his study.)

(Faust allein in seinem Studirzimmer.)

pp

FAUST.

With - out re - gret I — left the smil - ing mea - dows. Where grief pursued me
 Nichts zer - streut mei - nen Gram. Von den la - chen - den Au - en Kehr' ich be - trübt zu -

p

still.
 rück.

And with -
 Wie rev -

pp

out de - light
 gnügt war ich sonst.

I now greet our haugh - ty moun - tains:
 mei - ne Ber - - ge zu schau - en:

To my home I re-turn, Still is sor-row my guest. Ah, I
 Al-le Lust ist nun hin. O ver-hass-tes Ge-schick! Heisst denn

suf-fer, I suf-fer! Star-less night, spread-ing far her
 le-ben nur lei-den? Tie-fe Nacht füllt mit Schau-ern das

p

si-lence and her shades, adds an-o-ther sor-row, an-o-ther sor-row to
 en-ge dum-pfe Haus. Hier mein Le-ben ver-trau-ern, Hier mäh-sam ath-men, das

p

my troubled heart.
 wä-re mein Laos?

pp

For
 Nicht

me, for me a-lone, O Earth, thou hast no flow'rs.
 Blu - - men, nur ein Grab beut mir der Er - de Schooss?

Where
 Hat die

Recit.
 shall I find — that which my soul de - sires? Vain - ly I
 Will nur für mich kri - ne Blü - then und Freuden. Bleibt mei - ne Schu - sucht

Largo. **Recit.**
 seek, it flies my ea - ger quest, Enough! we'll make an
 leer? So will ich end - lich scheiden. Ich muss! Es drängt mich

Allegro. **Lento.**
 end! fort. But I trem-ble! Why
 Doch ich zit - tre? O

Allegro.

trem - ble thus at the a - byss that be - fore me yawns? O
 nein! Der Ab - grund thut sich auf, mich vom Schmerz zu be - frei. Nun

p

cup. too long de - nied to my most ar - dent wish - es! Come,
 komm' her - ab. kry - stall - ne rei - ne Schu - le. Her -

poco f > p *cresc.*

vi - al. from thy shelf. I the poi - son will drain
 vor. du ed - ler Saft. Ich rer - trau' dei - ner Macht;

cresc. *f*

which must give me new light. or for aye end my woes!
 Du führst mich, sei's zum Licht, sei's zur e - wi - gen Nacht!

ff *ff*

(He lifts the cup to his lips.)
 (Er setzt die Schale an den Mund.)

Easter Hymn.
 (Oster Hymne.)
 Religioso moderato assai.
 (♩ = 69.)

sempre più f *p*

Ped. *

FAUST.

p

What music!
Was hör'ich?

1st SOPRANOS. *p*
Christ is ri - sen from the dead!
Christ ist heu - te auf - er - stan - den!

2nd SOPRANOS. *p*
Christ is ri - sen from the dead!
Christ ist heu - te auf - er - stan - den!

1st TENORS. *p*
Christ is ri - sen from the dead!
Christ ist heu - te auf - er - stan - den!

2nd TENORS. *p*
The gloom-y a -
Be - siegt ist der

1st BASSES. *p*
The gloom-y a -
Be - siegt ist der

2nd BASSES. *p*
The gloom-y a -
Be - siegt ist der

f *p*

*Red. * Red. * Red. * Red. * Red. * Red. **

The gloom-
Be - siegt

TEN. I.

bode of de - cay for - sak - ing,
Tod. Le - bend hat nach o - ben

To the heav'n - ly
Christus sich er -

TEN. II.

bode of de - cay for - sak - ing,
Tod. Le - bend hat nach o - ben

To the heav'n - ly
Christus sich er -

BASS I.

bode of de - cay for - sak - ing,
Tod. Le - bend hat nach o - ben

To the heav'n - ly
Christus sich er -

BASS II.

y a - bode of de - cay for - sak - ing,
ist der Tod. Le - bend hat nach o - ben

To the heav'n - ly
Christus sich er -

gate — trans — fig — ured he mounts. Whilst to — end — — less
 ho — ben Christ ist bei Gott. Ach — der Mei — — ster

gate — trans — fig — ured he mounts. Whilst to — end — — less
 ho — ben Christ ist bei Gott. Ach — der Mei — — ster

gate — trans — fig — ured he mounts. Whilst to — end — — less
 ho — ben Christ ist bei Gott. Ach — der Mei — — ster

gate — trans — fig — ured he mounts. Whilst to — end — — less
 ho — ben Christ ist bei Gott. Ach — der Mei — — ster

joys — ce — les — — tial He swift — ly is borne up on
 liess — die Sei — — nen Auf Er — den uns schmach — tend zu —

joys — ce — les — — tial He swift — ly is borne up on
 liess — die Sei — — nen Auf Er — den uns schmach — tend zu —

joys — ce — les — — tial He swift — ly is borne up on
 liess — die Sei — — nen Auf Er — den uns schmach — tend zu —

joys — ce — les — — tial He swift — ly is borne up on
 liess — die Sei — — nen Auf Er — den uns schmach — tend zu —

high. — We his lov — ing and chil — dren are
 rück. — Oh — ne Stütz' und Stab — Wir be —

high. — We his lov — ing and chil — dren are
 rück. — Oh — ne Stütz' und Stab — Wir be —

high. — We his chil — dren are left to lan — guish here be —
 rück. — Oh — ne Stütz' und Stab, Wir be — wei — un des Mei — sters

high. — We his chil — dren are left to lan — guish here be —
 rück. — Oh — ne Stütz' und Stab, Wir be — wei — un des Mei — sters

lan - - guish-ing here be - low
 wei - - nen des Mei - sters Glück. SOLI.

lan - - guish-ing here be - low
 wei - - nen des Mei - sters Glück. A - -
 Weh.

low, we his child-ren are left to lan - - guish here be - low.
 Glück, Oh - ne Stütz' und Stab. Wir be - wei - nen des Mei - sters Glück.

low, we his child-ren are left to lan - - guish here be - low.
 Glück, Oh - ne Stütz' und Stab. Wir be - wei - nen des Mei - sters Glück.

A - - las! — on this earth He hath left us,
 Weh! weh! — Christ cer - liess uns im Lei - den.

las! — He hath left us,
 weh! — cer - liess uns!

A - - las! — on this earth He hath left us,
 Weh! weh! — Christ cer - liess uns im Lei - den.

A - - las! — on this earth He hath left us,
 Weh! weh! — Christ cer - liess uns im Lei - den.

Doomed this life's sad bur - - den to bear.
 Un - sre Thrü - nen fol - - gen ihm nach. *cresc.*

Doomed this life's sad bur - - den to bear.
 Un - sre Thrü - nen fol - - gen ihm nach. *cresc.*

Doomed this life's sad bur - - den to bear.
 Un - sre Thrü - nen fol - - gen ihm nach. *cresc.*

Doomed this life's sad bur - - den to bear.
 Un - sre Thrü - nen fol - - gen ihm nach. *cresc.*

0 heav'n - ly Mas - ter! Thy
 0 Hei - land schü - tze uns vor

0 heav'n - ly Mas - ter!
 0 Hei - land schü - tze.

0 heav'n - ly Mas - ter!
 0 Hei - land schü - tze.

0 heav'n - ly Mas - ter!
 0 Hei - land schü - tze.

p

bliss
 Schwach Thy Send' uns Tröst

0 heav'n - ly Mas - ter Thy
 0 Hei - land schütz' uns. sen - de

0 heav'n - ly Mas - ter Thy
 0 Hei - land schütz' uns. sen - de

0 heav'n - ly Mas - ter Thy
 0 Hei - land schütz' uns. sen - de

hath brought us af - flic - tion and
 und Kraft Uns rer - nich - tet dein

bliss hath brought us af - flic - tion and
 Tröst und Kraft Uns rer - nich - tet dein

bliss hath brought us af - flic - tion and
 Tröst und Kraft Uns rer - nich - tet dein

bliss hath brought us af - flic - tion and
 Tröst und Kraft Uns rer - nich - tet dein

f

mourn - ing 0 heav'n - ly Mas - ter! Thou
 schei - den 0 Hei - land stür - ke uns *cresc.*
 mourn - ing 0 heav'n - ly Mas - ter! Thou
 schei - den 0 Hei - land stür - ke uns *cresc.*
 mourn - ing 0 heav'n - ly Mas - ter! Thou
 schei - den 0 Hei - land stür - ke uns *cresc.*
 mourn - ing 0 heav'n - ly Mas - ter!
 schei - den 0 Hei - land stür - ke

hast in left us, Doomed
 Lei - den Un -
 hast in left us, Doomed
 Lei - den Un -
 hast in left us, Doomed
 Lei - den Un -
 Thou hast left us, Doomed
 uns in Lei - den Un -

this life's sad bur - den to bear.
 sre Thrü - nen fol - gen dir each
 this life's sad bur - den to bear.
 sre Thrü - nen fol - gen dir nach
 this life's sad bur - den to bear.
 sre Thrü - nen fol - gen dir nach
 this life's sad bur - den to bear.
 sre Thrü - nen fol - gen dir nach

FAUST.

Oh my mem - o - ries!
 Er - in - ner - ung.

SOP. I.
 Christ is ri - sen from the dead!
 Christ ist heu - te auf - er - stan -

SOP. II.
 Christ is ri - sen from the dead!
 Christ ist heu - te auf - er - stan -

TEN. I.
 Ho san -

TEN. II.
 Ho san -

BASS. I.
 Ho san -

BASS. II.
 Ho san -

Ho - san -
 Ho - san -

Oh, my poor trembling spi - rit. wilt thou as - cend to heav'n, borne
 aus glück - li - chen Ta - gen Ge - weckt durch die - ses Lied, dein

ppp
 den The gloom - y ist a -
ppp Be - siegt der

ppp
 den The gloom - y ist a -
ppp Be - siegt der

ppp
 na The gloom - y ist a -
ppp Be - siegt der

ppp
 na The gloom - y ist a -
ppp Be - siegt der

ppp
 na The gloom - y ist a -
ppp Be - siegt der

ppp
 na The gloom - y ist a -
ppp Be - siegt der

p

up by ho - ly songs?
Strahl bricht durch die Nacht.

bode of de - cay for -
Tod Le - - bend hat nach

bode of de - cay for -
Tod Le - bend hat nach

bode of de - cay for -
Tod Le - bend hat nach

bode of de - cay for -
Tod Le - bend hat nach

bode of de - cay for -
Tod Le - bend hat nach

y ist a - bode of de - cay for -
ist der Tod Le - bend hat nach

Ad. * *Ad.* *

My tot - ter - ing faith re - vives, re - call - ing all my peace - ful
Mein Herz hör' ich schla - gen vor Lust. Sind Glaub' und Hoff - nung wie - der

sak - - - ing, To the heav'n - ly
o - - - ben, Chri - - stus sich er -

sak - - - ing, To the heav'n - ly
o - - - ben, Christ er -

sak - - - ing, To the heav'n - ly
o - - - ben, Chri - - stus sich er -

sak - - - ing, To the heav'n - ly
o - - - ben, Chri - - stus sich er -

sak - - - ing, To the heav'n - ly
o - - - ben, Chri - - stus sich er -

sak - - - ing, To the heav'n - ly
o - - - ben, Chri - - stus sich er -

Ad. * *Ad.* *

in - fan - cy.
er - - - - - wackht?

gate trans fig ured He
ho - - - - - ben. Christ ist bei

heav'n - ly gate trans fig ured He
ho - ben Je - - - - - sus Christ ist bei

gate trans fig ured He
ho - - - - - ben. Christ ist bei

gate trans fig ured He
ho - - - - - ben. Christ ist bei

gate trans fig ured He
ho - - - - - ben. Christ ist bei

gate trans fig ured He
ho - - - - - ben. Christ ist bei

gate trans fig ured He
ho - - - - - ben. Christ ist bei

Pa. *

Pa. *

my hap - py boyhood. the bless-ed-ness of pray'r.
Fromm war sonst mein Sin-gen. Zu be - ten war mir süß.

mounts. Whilst to
Gott, Ach, der

mounts. Whilst to
Gott, Ach, der

mounts. Whilst to
Gott, Ach, der

mounts. Whilst to
Gott, Ach, der

mounts. Whilst to
Gott, Ach, der

mounts. Whilst to
Gott, Ach, der

mounts. Whilst to
Gott, Ach, der

mounts. Whilst to
Gott, Ach, der

Pa. *

end - - less joys ce - - les - - tial He
 Mei - - ster liess die - - nen Auf

end - - less joys ce - - les - - tial He
 Mei - - ster liess die - - nen Auf

Whilst Ach, to der

Whilst Ach, to der end Mei - - less joys liess ce - - les - - tial He
 Ach, der Mei - - ster liess die - - nen Auf

end - - less joys liess ce - - les - - tial He
 Mei - - ster liess die - - nen Auf

cresc. swift - - ly is borne up on high,
 Er - - den uns schmach - - tend zu rück

cresc. swift - - ly is borne up on high,
 Er - - den uns schmach - - tend zu rück

cresc. glo - - ry He is borne up on high,
 Mei - - ster liess uns schmach - - tend zu rück

cresc. les - - tial He is borne up on high,
 Sei - - nen liess auf Er - - den zu rück

cresc. swift - - ly is borne up on high,
 Er - - den uns schmach - - tend zu rück

cresc. swift - - ly is borne up on high,
 Er - - den uns schmach - - tend zu rück

cresc. *f*

Mem - o - ry
Ah - nungstroll

chil - dren are lan - guish - ing here be - low
Stab, wir be - wei - nen des Mei - sters Glück.

chil - dren are lan - guish - ing here be - low
Stab, wir be - wei - nen des Mei - sters Glück.

chil - dren are lan - guish - ing here be - low
Stab, wir be - wei - nen des Mei - sters Glück.

oh - dren are left to lan -
ne ne Trost wir be - wei -

here be - low, are left to lan - guish, we are left to
oh - ne Schutz und Trost. Ach! wir be - wei - nen un - sers

here be - low, are left to lan - guish, we are left to
oh - ne Schutz und Trost. Ach! wir be - wei - nen un - sers

un poco ritenuto

holds me now with child - ish feel - ing back from the last, back from the last the fa - tal
durch die Sab - bath - stil - le Er - tön - te dann dies Lied meinem fröh - li - chen

But let us trust in His word ev - er last - ing. We shall soon fol - low
Lasst uns rer - traun seinen hei - li - gen Wor - ten, Wir fol - gen einst ihm

But let us trust in His word ev - er last - ing. We shall soon fol - low
Lasst uns rer - traun seinen hei - li - gen Wor - ten, Wir fol - gen einst ihm

pp

- guish here be - low.
- nen Ach! sein Glück.

pp

lan - guish here be - low.
theu - ern Mei - sters Glück.

pp

lan - guish here be - low.
theu - ern Mei - sters Glück.

pp

un poco ritenuto.

riten.

step. mem'ry holds me now back from the last the fa - tal step.
Sinn Die - sen Ju - gend - ge - füh - le er - liegt mein Will -

n tempo.

Him To the hea - ven - ly man - sions to which He hath call'd
nach. Ja. er führt uns am jü - ng - sten Tag zu des Him - mels Pfor -

Him To the hea - ven - ly man - sions to which He hath call'd
nach. Ja. er führt uns am jü - ng - sten Tag zu des Him - mels Pfor -

lan - - guish here be low.
wei - - nen um sein Glück.

lan - - guish here be low.
wei - - nen um sein Glück.

lan - - guish here be low.
wei - - nen um sein Glück.

lan - - guish here be low.
wei - - nen um sein Glück.

riten.

a tempo.

[illegible]

san - - - - na Ho -
 san - - - - na Ho -
 san - - - - na Ho -
 san - - - - na Ho -
 san - - - - na Ho -
 san - - - - na Ho -
 san - - - - na Ho -
 san - - - - na Ho -

pp
pp
pp
pp
pp
pp
pp
pp

Ad. *

san - - - - na. A -
 san - - - - na. Dach

pp

tremolo ppp

Recit. almost in time, a little slower than before.

las! Heavenly tones, why seek me in the dust? Why visit the accursed?
 ach! was sucht ihr Him-mels-tö - ne mich im Stau-be? Eu-re Bot - schaft beglückt.

pp

Sweet hymns of de - vo - tion, why come and conquer thus sud - den - ly my stub-born
 Mir aber fehlt der Glau - be, Tönt dort um-her wo wei - che Men-schen

will? Your soft me - lo - dious strains bring peace to my
 sind. Wo die Hoff - nung noch blüht doch ihr tönt süß und

cresc.

soul; songs more sweet — than morn - ing, I hear a -
 lind! Tü net fort heil-ge Lie - der Die Thrü-nen

pp cresc.

gain! My tears, my tears — spring forth, the earth has won me
 quet - len wie - der. Ich glaube noch an Glück. Nimm mich, Er - de zu -

f *pp* *pp*

SCENE V.
MEPHISTOPHELES.

Allegro moderato.

Recit.

back.
rück.

(appearing abruptly.)

Oh pi - ous frame of mind!
O se - li - ges Ge - fühl!

ff *trem.* *p*

Child of heav'n, 'tis well!
ein po - ra - die - sisch Stück!

your hand, dear
Herr Dok - tor das ist

doc - tor!
schön!

This glad Eas - ter - bell, with sil - ver ring - ing
Die - se Fri - er - Ge - sän - ge. Die - se Stimmen ron

strain has charmed to peace a - gain your tron - bled, earth - ly brain.
Erz, Sie be - zau - bern dein Herz, Du bist schwächer als Klän - ge.

cresc. *ff* *p* *cresc.* *p* *cresc.*

FAUST.

And who art thou, whose glan — ces so fierce, even as a
Wer bist du? sprich! Dein Au — ge scheint zu glüh'n, Und herz — durch —

ff

pon — iard my mar — row trans — pierce and burn like flame my spi — rit?
boh — ren — de Fun — ken zu sprüh'n? Du musst, soll ich dich ken nen.

p

MEPHIST.

speak, tell me thy name! Why, for a Doctor the ques — tion seems flippant.
Reinen Na — men mir nennen. Fürwahr! du heisst Dok — tor und fragst so be — scheiden?

p

Allegro. (♩ = 100.)

I am thy friend and comfort, I will end thy
Ich bin dein Freund und Trö — ster ich be — en — de dein

ff

sor — row: I'll give thee all thou wish — est, wealth and fame, boundless
Lei — den Ich schaf — fe Al — les dir: Macht und Glanz, Ehr' und

f

joy, what-e'er the wild-est dreams of mor-tal can fore-show. FAUST.
Lust, Des Glücks so viel, als fas-sen kann die Men-schen-brust. 'Tis So

p *pp* long pause

well, wretch-ed de-mon. I wait: let me hear. MEPHIST.
lass denn, ar-mer Teu-fel, die Hun-der mich schau-en. Hark! I will be-
 Dei-nen Sin-nen ver-

mf

with thine eye and thine ear. Be hur-ried no
lernst du bald sel-ber zu tran-en. Der ärmsten Mot-te

p *ff*

more, like the worms of the earth, that grow at thy fol-ios. Come! A-
gleich, klebst am Stau-be du hier. Das nennst du dei-ne Welt? Auf! hin-

f

rise! FAUST. MEPHIST.
aus! Fol-low me! Be it so! Let us go!
fol-ge mir. Ja, es sei. Lass uns ziehn!

p *cresc.* *tremolo.*

Allegro. (♩ = 100.)

Thou shalt stud-y the world and leave thy den.
 Fort zu frei-er - en Räu - men Ge - ne - sen sollst du bald

f

(They disappear in the air.)

(Ziehen ab.)

leave thy hate - ful stud - y.
 ron scho - la-stischen Träu - men.

mf

f

Allegro con fuoco. (♩ = 160.)

ff

AUERBACH'S CELLAR IN LEIPSIK.

(Auerbach's Keller in Leipzig.)

MEPHIST.

Recit.

SCENE VI.

1st TENORS.

An - oth - er glass of Rhenish wine. Here Faust, be -
 Schafft Wein her, Wein, Wein her, rom Rhein. Hier her - ein, dennich

2nd TENORS.

An - oth - er glass of Rhenish wine.
 Schafft Wein her, Wein, Wein her, rom Rhein.

1st BASSES.

An - oth - er glass of Rhenish wine.
 Schafft Wein her, Wein, Wein her, rom Rhein.

2nd BASSES.

of Rhenish wine.
 Wein her, rom Rhein.



hold a jol - ly set of fel - lows,
 muss dich nun vor al - len Din - gen.

Allegro.



Allegretto.

(a little slower than
 the preceding *Allo*:
 noisy.)

a tempo.

who with wine and song make mer - ry make mer - ry all day.
 In mun - tre Kom - pa - nie zu Le - ben - di - gen brin - gen.

Allegretto.

(♩ = 138.)



DRINKING SONG. (Chor der Trinker.)

49

1st TENORS.
2nd TENORS.
1st BASSES.
2nd BASSES.

O what de - light, O what de - light, when storm is
Ra - set der Sturm, ra - set der Sturm in Busch und

O what de - light.
Ra - set der Sturm.

O what de - light.
Ra - set der Sturm.

O what de - light.
Ra - set der Sturm.

crash - ing.
Büu - men,

when storm is and crash - ing.
in Busch und Büu - men,

What de - light,
Ras't der Sturm

when storm is and crash-ing,
in Busch und Büu - men,

What de - light.
Ras't der Sturm

when storm is and crash-ing,
in Busch und Büu - men,

to
Sitzt

to
Sitzt

mf

sit all the night
gut sich's beim Trunk

round the bowl
in der Nacht

sit all the night
gut sich's beim Trunk

round the bowl
in der Nacht

all night sit
Ja beim Trunk

round the bowl!
in der Nacht!

to
Sitzt

sit round the bowl.
gut sich's beim Trunk,

sit round the bowl the
gut sich's beim Trunk

whole night long!
in der Nacht!

to
Sitzt

sit round the bowl.
gut sich's beim Trunk.

sit round the bowl the
gut sich's beim Trunk

whole night long!
in der Nacht!

High in the glass, high in the
Hoch muss der Wein, Hoch muss der

High in the glass,
Hoch muss der Wein,

High in the glass,
Hoch muss der Wein.

glass the li-quer flash - ing. While
Wein im Gla - se schäu - men, End

the li-quer flash - ing. While
im Gla - se schäu - men, End

in the glass the li-quer flash-ing.
Hoch der Wein im Gla - se schäumen.

thick clouds of smoke float a - round.
Donner und Sturm wird rer-lacht.

thick clouds of smoke float a - round. clouds of smoke are float-ing round.
Donner und Sturm wird rer-lacht. Sturm und Don - ner wird rer-lacht.

While thick clouds of smoke, thick clouds of smoke are float-ing round.
Und Don - ner und Sturm, SturmWind und Don - ner wird rer-lacht.

When I was born and saw the sun - light.
 Als mei - ne Mut - ter mich ge - bo - ren

When I was born and saw the sun - light.
 Als mei - ne Mut - ter mich ge - bo - ren

When I was born and saw the sun - light. I
 Als mei - ne Mut - ter mich ge - bo - ren konnt'

When I was born and saw the sun - light. I
 Als mei - ne Mut - ter mich ge - bo - ren konnt'

I could not stand up - on my
 Da konnt' auf kei - nem Bein' ich

I could not stand up - on my
 Da konnt' auf kei - nem Bein' ich

could not stand up - on my legs. not stand up - on my
 auf kei - nem Bein' ich steh'n. auf kei - nem Bein' ich

could not stand up - on my legs. on my
 auf kei - nem Bein' ich steh'n. Ja nicht

legs. I came forth to the earth and stag - gered.
 steh'n. Und zum Tau - meln bin ich er - ka - ren

legs. I came forth to the earth and stag - gered,
 steh'n. Und zum Tau - meln bin ich er - ka - ren

legs. I came forth to the earth and
 steh'n. Und zum Tau - meln bin ich er -

legs. I came forth to the earth and
 steh'n. Und zum Tau - meln bin ich er -

Drink - ing was then my on - ly thought, Drink - ing was
Will aus der Welt auch tau-melnd geh'n. *Will aus der*

Drink - ing was then my on - ly thought,
Will tau-melnd aus der Welt auch geh'n.

stag - gered. Drink - ing was then
ko - ren. Will aus der Welt

stag - gered. Drink - ing was
ko - ren. Will tau - melnd

then my on - ly thought. O what de - light. O what de -
Welt auch tau-melnd geh'n. Ra - set der Sturm, ra-sut der

my on - ly thought. O what de - light,
tau - melnd geh'n. Ra - set der Sturm,

my on - ly thought. O what de - light,
auch tau - melnd geh'n. Ra - set der Sturm,

then my on - ly thought. O what de - light,
aus der Welt auch geh'n. Ra - set der Sturm,

light, when storm is crash - ing. To
Sturm in Busch und Bäu - men. Sitzt

when storm with out is crash-ing. To
Ja. ja der Sturm in Bäu-men. Sitzt

O when storm is crash - ing. when storm is crashing.
Ja in Busch und Bäu - men. in Busch und Bäu-men.

O when storm is crashing.
Ja in Busch und Bäu-men.

f m.d.
p m.g.

sit all the night round the bowl,
 gut sich's beim Trunk in der Nacht.

sit all the night round the bowl. all night sit
 gut sich's beim Trunk in der Nacht. gut beim Trunk

To Sitzt sit round the bowl, sit round the bowl the
 gut sich's beim Trunk gut sich's beim Trunk

To Sitzt sit round the bowl, sit round the bowl the
 gut sich's beim Trunk gut sich's beim Trunk

p

high in the glass the li - quor flash -
 Hoch muss der Wein im Gla - se schäu -

round the bowl, high in the glass the li - quor flash -
 in der Nacht. Hoch muss der Wein im Gla - se schäu -

whole night long. high in the glass the li - quor
 in der Nacht. Hoch muss der Wein im Gla - se

whole night long. high in the glass the li - quor
 in der Nacht. Hoch muss der Wein im Gla - se

ff

ing. the li - quor flash -
 men, im Gla - se schäu -

ing. the li - quor flash -
 men, im Gla - se schäu -

flash - ing. the li - quor flash - ing. the li - quor
 schäu - men, im Gla - se schäu - men, im Gla - se

flash - ing. the li - quor flash - ing. the li - quor
 schäu - men, im Gla - se schäu - men, im Gla - se

b2.

ing! men! While thick clouds of smoke float a -
 Sturm und Sor - gen wer - den rer -

ing! men! yes, Ja. While thick clouds of smoke float a -
 Sturm und Sor - gen wer - den rer -

flash - ing, schün - men. What de light. what de -
 Sturm und Sor - gen

flash - ing, schün - men. While thick clouds of smoke float a -
 Sturm und Sor - gen wer - den rer -

round. lacht, What de - light to sit. round the
 lacht, ja er wird rer - lacht. wird rer -

round. lacht, What de - light to sit. round the
 lacht, ja er wird rer - lacht. wird rer -

light. when the storm is crash - ing. to sit all night. round the
 lacht, ja er wird rer - lacht, ja er wird rer - lacht. wird rer -

round What de - light to sit all night long, to sit. round the
 lacht, ja er wird rer - lacht, ja er wird rer - lacht. wird rer -

howl. lacht, all the night long.
 Sturm und Sor - gen

howl. lacht, all the night long.
 Sturm und Sor - gen

howl. lacht, What de -
 Sturm und

howl. lacht, What de -
 Sturm und

howl. lacht, all the night long.
 Sturm und Sor - gen

howl. lacht, all the night long.
 Sturm und Sor - gen

howl. lacht, What de -
 Sturm und

howl. lacht, What de -
 Sturm und

howl. lacht, all the night long.
 Sturm und Sor - gen

howl. lacht, all the night long.
 Sturm und Sor - gen

howl. lacht, What de -
 Sturm und

howl. lacht, What de -
 Sturm und

round the bowl. O what de -
 wer - den rer - lacht wer - - den rer -

round the bowl. O what de -
 wer - den rer - lacht wer - - den rer -

light. what de - light. O what de -
 Sar - gen rer - lacht Ja wer - den rer -

light. what de - light. O what de -
 Sar - gen rer - lacht Ja wer - den rer -

light. light. Who
 lacht. lacht. Wer

light. light.
 lacht. lacht.

light. light.
 lacht. lacht.

light. light.
 lacht. lacht.

Allegro. (♩ = 126.)

knows a lively song to give us? Naught like mirth to give zest to
 lässt ein lu-stig Lied er - klin - gen? Bes-ser schmeckt der Wein, wenn ihr

wine.
lecht.

He for - gets all his bal - lads.
Der ter - gass all' sein Sin - gen.

Now
An

Bran - der, thou!
Bran - dern ist's!

He for - gets all his bal - lads.
Der ter - gass all' sein Sin - gen.

mf

BRANDER. (*tipsy*) (*trunken*)

Nay, I know one, I made it my -
Nein, ich ha - be ein Lied - lein er -

mf

BRAND.

TEN. I.

Recit.

self.
dacht.

Let us all
Nun so lass

Let us all
Nun so lass

Let us all
Nun so lass

Let us all
Nun so lass

lis - ten!
hö - ren!

lis - ten!
hö - ren!

lis - ten!
hö - ren!

lis - ten!
hö - ren!

f

BRANDER.

Recit.

Since you in-vite me, I'll give you at once some-thing new.
 Ich kanns be-schwö-ren, Das Lied ist von mir, drum gebt Acht.

Bra-vo bra-vo!
 Bra-ro bra-ro!

Bra-vo bra-vo!
 Bra-ro bra-ro!

Bra-vo bra-vo!
 Bra-ro bra-ro!

Bra-vo bra-vo!
 Bra-ro bra-ro!

Recit.

p *ff*

BRANDER'S SONG.

(Brander's Lied.)

Allegro. (♩ = 125.)

There was a
 Es leb - - - te

ff *p* *f*

rat — in the cel - lar - nest, whom fat and but - ter made
 nur von Fett und But - ter, Ei - - ne Rott' im

smooth - er, he had a paunch be - neath his vest, like
Kiel - ler - nest Sie hat - te wie der Dok - tor Lu - ther

that of Doc - tor Lu - ther, The cook laid
Sich ein Rünzlein an - ge - müst. Die Kö - chin

poi - son cun - ning - ly, and — then as sore op - press'd was
hatt' ihr Gift ge - stellt, O da ward's so eng ihr in der

he, as if he had love in
Welt, O da ward's so eng ihr

his bo - som, as if he had love in his bo -
in der Welt — als hätt' sie Lieb' ja Lieb' im Leib —

som. _____

He ran a -
Sie lief und -

As if he had love in his bo - som.
Als hätt' sie Lieb' ja Lieb'im Leib.

As if he had love in his bo - som.
Als hätt' sie Lieb' ja Lieb'im Leib.

As if he had love in his bo - som.
Als hätt' sie Lieb' ja Lieb'im Leib.

As if he had love in his bo - som.
Als hätt' sie Lieb' ja Lieb'im Leib.

round, he ran a - bout. his thirst in pnd-dles lav -
saff aus al - len Pfü - tzen. Fuhr her - um und fuhr her -

ing: he gnaw'd and scratch'd the house through -
aus: Doch woll - te nichts ihr Wü - then

out, but noth - ing cured his rav - ing. He
nü - tzen. Zer - kratzt, zer - nagt das gan - ze Haus. Das

whirled and jumped with tor - ment mad, and soon e -
 Thier hat - te gar bald ge - nug. Sie that gar

p

nough the poor beast had, as if he had love
 man - chen Aeng - ste - sprung, Sie that, gar man -

f *pp*

in his bo - som, as if he had love in his
 chen Aeng - ste - sprung Als hätt' sie Lieb; ja Lieb' im

bo - som, Leib.

As if he had love in his bo - som.
 Als hätt' sie Lieb' ja Lieb' im Leib.

As if he had love in his bo - som.
 Als hätt' sie Lieb' ja Lieb' im Leib.

As if he had love in his bo - som.
 Als hätt' sie Lieb' ja Lieb' im Leib.

As if he had love in his bo - som.
 Als hätt' sie Lieb' ja Lieb' im Leib.

ff

And driven at last in op - en day. he ran in -
Sie kam der Kü - che zu ge - lau - fen. Zit - ternd, angst -

to the kitch - en. fell on the hearth and
roll, am hel - len Tag Stürzte nie - der, zuck - te

squirming lay in the last con - vul - sion twitch - ing. Then
sehr und lag Und thät ganz er - bärm - lich schnaufen. Frau Ver -

laughed the — murd - ress in her glee : — " Ha! ha! he's at his
gif - te - rin lach - te noch O jetzt pfeift sie

last — gasp." said she, — as if he
auf den letz - ten Lach — sie pfei - fet

had love in his bo - som, as if he had love
 auf dem letz - ten Loch Als hätt' sie Lieb' ja

pp

in his bo - som.
 Lieb' im Leib.

As if he had love in his bo - som.
 Als hätt' sie Lieb' ja Lieb' im Leib.

As if he had love in his bo - som.
 Als hätt' sie Lieb' ja Lieb' im Leib.

As if he had love in his bo - som.
 Als hätt' sie Lieb' ja Lieb' im Leib.

ff

Allegro moderato.

Recit. BRANDER.

And now sing a fugue. to the
 Nun zum A-men die Fuge! ei-ne

p

a - men.

p

a - men.

p

a - men.

p

Re-qui-es-cat in pa - ce a - men.

Allegro moderato:~

p

Jack was very rich

A - men a fugue. let's im - pro - vise now a scho - lar - ly piece.
Fug: ein Cho - ral *so recht ge - lehrt und rer - zweigt all - zu - mal.*

MEPHIST.
 Take no - tice
Hör dies Ge - plärr nur

mf *p*

now, their bes - ti - al - i - ty will show it - self, ere long, in its true col - ors.
an, nun zeigt sich bald gieb Acht. Die Be - sti - a - li - tät, in ih - rer vol - len Pracht.

p

Fugue.

On the melody of Brander's Song.
(Fuge über das Motiv in Brander's Lied.)

Allegro non troppo. (♩ = 96.)

BRANDER.

A - men a - - - - - men a -

1st TENORS.

2nd TENORS.

1st BASSES.

A - men a - - - - - men a -

2nd BASSES.

A -

Allegro non troppo. (♩ = 96.)

f *f* *f*

TEN. I.

TEN. I.

A - - men a - - men a -

men a - - men a - - men a -

BRANDER with BASS I.

- men a - - men a - - men a -

men a - - men a -

A musical score for the song "The Rose Tree". The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right Hand and Left Hand). The key signature has one sharp (F#), indicating D major or B minor. The time signature is common time (C). The lyrics are: "men a - men a - men a - men a - men". The vocal parts feature melodic lines with some grace notes and slurs. The piano accompaniment consists of arpeggiated chords and moving bass lines. The piece concludes with a final chord and a fermata over the last note.

The image shows a page from a musical score for the song "The Rose Tree." It includes vocal parts for a soprano, alto, and tenor, along with a piano accompaniment. The music is in 2/4 time and the key of D major. The lyrics are "The Rose Tree" and "a - - - men a - - - men a - - - men a - - - men." The score is written on five staves. The first four staves are for the vocal parts, and the fifth staff is for the piano accompaniment. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The lyrics are written below the vocal staves, with hyphens indicating long notes or sustained sounds.

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The lyrics are "a - men" repeated across the measures. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are "men a - men a -". The piano part includes a dynamic marking *f* (forte) in the second measure.

Third system of the musical score. It continues the vocal and piano parts. The lyrics are "amen amen amen amen". The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

Fourth system of the musical score. It continues the vocal and piano parts. The lyrics are "men a - men a -". The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

Fifth system of the musical score. It continues the vocal and piano parts. The lyrics are "men a -". The piano part includes a dynamic marking *un poco riten.* (un poco ritenuto) in the second measure. The system concludes with a double bar line.

Sixth system of the musical score. It continues the vocal and piano parts. The lyrics are "a - men a - men a -". The piano part includes a dynamic marking *un poco riten.* (un poco ritenuto) in the second measure. The system concludes with a double bar line.

Allegro moderato.

Recit.

MEPHIST.

By heav-en, Sirs:
Bei Gott ihr Herrn.

your fugue is splendid! To
eu-re Fug'ist er-bau-lich. und

hear it is to dream one is in some ho-ly place. Pray, let me free-ly
wahr-lich. Dünkt man schier sich an hei-li-gem Ort. Er-laub mir die Be-

say it, 'tis scho-lar-ly in style; de-vout, tho-rough-ly
lo-bung. Ein grund ge-lehr-ter Styl; Ein schö-ner from-mer

so; One could not bet-ter ex-press the pi-ous sen-ti-
Sinn Tref-fen-dern Aus-druck wüsst' ich nicht Für je-ne An-dachts-

ments which, in clos-ing all her ve-ti-tons. Ho-ly Church sums up in this one
fühl-le Hie sie am Schluss der Ge-be-te. In Ein Wort zu-sum-men drängt die

word. In my turn. I will re- spond, by your leave, with a
Für- che. Ist's euch Recht, bin ich so frei Und ver- su- che ein

song On a no less pa- thet- ic theme than yours, Sirs.
Lied, Das gleich- falls rüh- rend ist und neu Wie das eu- re.

Allegro non troppo. (♩ = 96.)

TEN. I. *sotto voce.*
 Ah! he dares to mock us to our face! Who is this
Sei- ne Re- de klingt wie spött'-scher Gruss Wer ist der

TEN. II.
 Ah! he dares to mock us to our face! Who is this
Sei- ne Re- de klingt wie spött'-scher Gruss Wer ist der

BASS. I.
 Ah! he dares to mock us to our face! Who is this
Sei- ne Re- de klingt wie spött'-scher Gruss Wer ist der

BASS. II.
 Ah! he dares to mock us to our face! Who is this
Sei- ne Re- de klingt wie spött'-scher Gruss Wer ist der

Allegro non troppo. (♩ = 96.)

mf

fel- low? How pale and ghastly! Who ev- er saw hair so
Blas- se Wel- che Gri- mas- se! Er hin- ket auf ei- nen

fel- low? How pale and ghastly! Who ev- er saw hair so
Blas- se Wel- che Gri- mas- se! Er hin- ket auf ei- nen

Who is this fel- low? How pale and ghast- ly! Who ev- er saw hair so
Wer ist der Blas- se? Wel- che Gri- mas- - se! Er hin- ket auf ei- nen

Who is this fel- low? How pale and ghast- ly! Who ev- er saw hair so
Wer ist der Blas- se? Wel- che Gri- mas- - se! Er hin- ket auf ei- nen

red? *Fuss* Well, go on! give us thy song be - gin!
Fuss Je-der-mann sin-ge sein Lied Stimmt an.

red? *Fuss* Give us thy song be - gin!
Fuss Sin-ge sein Lied Stimmt an.

red? *Fuss* No matter. Be - gin, be - gin!
Fuss Lasst hö-ren Stimmt an, stimmt an.

red? *Fuss* Be - gin!
Fuss Stimmt an.

SONG OF MEPHISTOPHELES.

(Mephistopheles' Lied.)

Allegretto con moto. (♩ = 168.)

ff *p* *f* *p* *f* *mf* *p*

MEPHIST.

There was a king once reign-ing, who had a big black flea,
 Es war einmal ein Kö-nig, Der hatt' ei-nen gro-ssen Floh,

ff *p* *cresc.* *pp*

and loved him past ex-plain-ing. as his own son were he.
 Den liebt' er gar nicht we-nig, Als wär's sein eig-ner Sohn.

cresc. *f* *pp*

He called his man of stitch - es, the tai - lor came straight - way, here — *cresc.*
Du rief er sei-nen Schnei - der. Der Schneider kam her - an, Da miss

p *f* *mf cresc.*

mea - sure the lad for breech-es, and mea-sure his coat. I say!
dem Jun - ker — Klei - der. Und miss ihm Ho - sen an.

f *p*

ff *p* *f* *p* *f* *p* *mf*

MEPHIST.

In silk and vel-vet gleaming he now was whol - ly drest,
In Sammet und in Sei-de War er nun an - ge - than.

ff *p* *pp*

had a coat with rib-bons streaming, a — cross up - on his breast.
Hatt' Bän-der auf dem Klei - de Auch ein Kreuz hing da - ran.

He had the first of sta - tions, a min - is - ter's star and name, and
 Und war so gleich Mi - ni - ster Und hatt' ei - nen grossen Stern. Al - le

cresc.
 al - so his re - la - tions great lords at court be - came.
 sei - ne Ge - schwi - ster sind wor - den grosse Herrn.

cresc. *f* *poco* *f* *p* *ff* *p*

And Lords and dames of
 Und Herrn und Frauen am

f *p* *f* *f* *p* *ff* *p*

honor were — plagued awake and in bed, the queen, she got them up - on her, the —
 Ho - fe Wa - ren sehr ge - plagt So Köni - gin wie Zo - fe Wur - den

f *pp* *p* *pp*

maids were bit - ten and bled. And they did not dare to brush them or —
 stets arg ge - nagt Und durf - ten sie nicht kni - cken Und

f *ff* *p* *ff* *p*

scratch them, day or night, We crack them and we crush them at
weg sie ju - cken nicht Wir er - sti - cken und kni - cken Doch

ff.
 once, when - e'er they bite.
gleich, wenn ei - ner sticht.

(Laughter.)

Bra - vo bra - vo bra - vo Ha! ha!
Bra - ro bra - ro bra - ro ha! ha!

Ha! ha! ha! bra - vo bra - vo bra -
Ha! ha! ha! bra - ro bra - ro bra -

Bra - vo bra - vo bra - vo Ha! ha!
Bra - ro bra - ro bra - ro ha! ha!

Bra - vo bra - vo bra - vo Ha! ha!
Bra - ro bra - ro bra - ro ha! ha!

ha! bra - vo bra - vis - si - mo bra - vo bra - vo bra - vo
ha! bra - ro bra - ris - si - mo bra - ro bra - ro bra - ro

vo, bra - vo bra - vis - si - mo bra - vo bra - vo bra - vo We
ro bra - ro bra - ris - si - mo bra - ro bra - ro bra - ro Er -

ha! ha! bra - vo bra - vo bra - vo bra - vo bra - vo We crack them and we
ha! ha! bra - ro bra - ro bra - ro bra - ro bra - ro Er - kni - cken und er

ha! ha! bra - vo bra - vo bra - vo bra - vo bra - vo We crack them and we
ha! ha! bra - ro bra - ro bra - ro bra - ro bra - ro Er kni cken und er -

Yes. at once, when-e'er they bite.
Ja so - gleich wenn ei - ner sticht.

we crack and crush them at once, when-e'er they bite.
Ja wir er - sti - cken Doch gleich wenn ei - ner sticht.

crush them, yes we crack and crush them at once, when-e'er they bite.
kni - cken, kni - cken und er - sti - cken Doch gleich wenn ei - ner sticht.

crush them, yes we crack and crush them at once, when-e'er they bite.
kni - cken, kni - cken und er - sti - cken Doch gleich wenn ei - ner sticht.

crush them, yes we crack and crush them at once, when-e'er they bite.
kni - cken, kni - cken und er - sti - cken Doch gleich wenn ei - ner sticht.

FAUST. Recit.

Enough! let's quit at once this com - pa - ny so bru - tal with joys de -
Ge - nug, ich hät - te Lust nun wie - der ab - zu - fah - ren. Die Leu - te

Allegro non troppo.

p

grad - ing and ig - no - ble deeds. Hast thou no pu - rer pleasures. no calm - er
trei - ben's zu laut zu bru - tal. Und hast du nichts als dies mich vor Trüb - sinn zu

pp

MEPHIST.

sports to of - fer me. thou dread in - fer - nal guide? This is not to thy
wah - ren? Hast du kein still rer - bor - ge - nes Thal? Frei - lich! Mein ist die

mf

f

(They spread their mantle and take flight.)
 taste? Come on!
 Welt und dein.

(Ziehen ab.)
 Allegro leggiero. (♩. = 100.)

Dynamics: *p*, *mf*, *pp*
 Articulation: *tr*, *tr**
 Tempo: *rall. a poco*, *a poco*

Andantino. (♩ = 76.)

First system of piano introduction. Treble and bass staves. Treble staff has a melody with a slur and a fermata. Bass staff has a harmonic accompaniment. Dynamics: *p*. Tempo: *Andantino*. Time signature: 3/4. Key signature: one sharp (F#).

Second system of piano introduction. Treble and bass staves. Treble staff has a melody with a slur and a fermata. Bass staff has a harmonic accompaniment. Dynamics: *p*. Tempo: *Andantino*. Time signature: 3/4. Key signature: one sharp (F#).

Third system of piano introduction. Treble and bass staves. Treble staff has a melody with a slur and a fermata. Bass staff has a harmonic accompaniment. Dynamics: *p*. Tempo: *Andantino*. Time signature: 3/4. Key signature: one sharp (F#).

BUSHY MEADOWS ON THE BANKS OF THE ELBE.

SCENE VII.

(Gebüsch und Auen am Ufer der Elbe.)

Moderato assai un poco lento. (♩ = 69.)

First system of piano introduction. Treble and bass staves. Treble staff has a melody with a slur and a fermata. Bass staff has a harmonic accompaniment. Dynamics: *p*. Tempo: *Moderato assai un poco lento*. Time signature: 3/4. Key signature: one sharp (F#).

MEPHIST.

dolce.

First system of vocal introduction. Treble and bass staves. Treble staff has a melody with a slur and a fermata. Bass staff has a harmonic accompaniment. Dynamics: *pp*. Tempo: *Moderato assai un poco lento*. Time signature: 3/4. Key signature: one sharp (F#).

In this fair bow - er. Fragrant with many a flow - er. On this
 Die Lüf - te ko - sen Hier zürt - lich mit der Ro - sen. Blu men.

sweet scented bed, Dear - est Faust, lay thy head. And slum - ber! soothed
 spen-det ihm Duft Lieb - reich säus-le die Luft: Faust schlumm - re und

Second system of piano introduction. Treble and bass staves. Treble staff has a melody with a slur and a fermata. Bass staff has a harmonic accompaniment. Dynamics: *pp*. Tempo: *Moderato assai un poco lento*. Time signature: 3/4. Key signature: one sharp (F#).

- by vo-lup-tu-ous re- pose. Whilst fragrant ros-es on thy fever'd brow shall
 trü - me je - de höch-ste Lust. Glüh-en-der Kuss ent-flam-mi-dei-ne kal-te

breathe. Their blos-soms un-fold-ing. Thy pil-low to
 Brust. Wie die Blü-then im Thau dein Herz such-er-

wreath. Thine ear shall be ravished with heav-en-ly mu-sic Oh
 schliesse Je-der Sinn sei be-rauscht je-de Fi-ber ge-nie-ße. Er-

hearken! Dost hear it? The spi-rits of earth and of
 scheint. ihr Gei-ster, wer in Lüf-ten und Hilf-ten mich

air E'en now, to lull thy slum-ber with sweet strains be-
 hört. Be-gin-nest un-ge-säumt eu-er sanf-tes Con-

CHORUS of GNOMES and SYLPHS. (Faust's Vision.)

Andante. (♩ = 54.) (*Chor der Sylphen und Gnomen*) (*Faust's Traum*.)

MEPHIST.

gin.
cert.

SOP. I & II.

TEN. I & II.

BASS I.

BASS II.

p
Sleep.
Schlaf.

Andante. (♩ = 54.)

una corda.
pp

pp

SOP. II. SOLI.

pp
Sleep,
schlaf.

pp
hap - py und
sanft

pp
Hap - py und
Sanft

pp
Faust!
süss

pp
Sleep!
Schlaf.

Ere
Ein

pp

pp

long, yea, ere long neath cur - tains of az - ure and gold,
ma - gi - scher Schlei - er, Gol - den und blau hüllt dich ein

TEN. I. SOLI.

Hap - py und Faust, ere long thou shalt slum - ber
sanft und süß Ein ma - gi - scher Schlei - er

dolce.

Hap - - py — Faust thou shalt close thine eyes — in slum - ber deep.
Schlum - re — sanft, Wön - ne. Wön - ne fül - le dei - ne Brust.

TEN. I.
 In slum - ber deep thou shalt close — thine eyes.
Hüllt dich ein. Wön - ne durch - strömt dei - - ne Brust.

TEN. II.
 Ere long thou shalt close thine eyes in slum-ber, slum-ber
Ein ma-gi-scher Schlei-er Hüllt den Schlum-mernden

BASS. II.
 Ere long thou shalt close thine eyes in slum-ber, slum-ber
Ein ma-gi-scher Schlei-er Hüllt den Schlum-mernden

Bright in the sky — thy — star now is gleam - - ing,
Dort glänzt dein Stern und du — ath - mest frei und frei - er

Bright in the sky — thy star — now — is — gleam - - ing.
Dort glänzt dein Stern und du ath - mest frei — und — frei - - er

deep.
ein.

deep.
ein.

Sweet dreams of für love shall en - rap - - ture thy
Tag wirts für dich dei - ne Qual wird zur

Sweet dreams of für love shall en - rap - - ture thy
Tag wirts für dich dei - ne Qual

BASS I. *p*
 Ere
Schlaf

pp

pp

SOP. I.

SOP. II. *leggiere. p* *mf* *Ere Schlaf*

soul. *Lust.* With forms of beau - ty rare
Rings dehnt sich Wald und Feld.

TEN. I. *leggiere. p* With forms of beau - ty rare
Rings dehnt sich Wald und Feld.

TEN. II. *p leggiere.* With forms of beau - ty rare
Rings dehnt sich Wald und Feld.

BASS I. long
süss.

BASS II. *leggiere. p* With forms of beau - ty rare
Rings dehnt sich Wald und Feld.

p

MEPHIST. *p*

Hap Schlumm' - - - - - py re

long
süss yea
ja ere
schlaf

Now clothes it - self the land - scape,
So weit der Him - mel blau - et

Now clothes it - self the land - scape,
So weit der Him - mel blau - et

p Now clothes it - self the land - scape,
So weit der Him - mel blau - et

Hap Schlumm' - - - - - py re

Now clothes it - self the land - scape,
So weit der Him - mel blau - et

p

Faust!
 süß.

long, süß.

Ere
 Ein

'neath
 Ein

A vi - sion fair un - fold - ing
 Wo - hin das Au - ge schau - et

A vi - sion fair un - fold - ing
 Wo - hin das Au - ge schau - et

A vi - sion fair un - fold - ing
 Wo - hin das Au - ge schau - et

Faust!
 süß

Ere
 Ein

A vi - sion fair un - fold - ing
 Wo - hin das Au - ge schau - et

long
 ma

thou
 gi

shalt
 scher

cur
 ma

tains
 gi

of
 scher

Of flow' - ry groves and meads,
 Ist ei - ne Zau - ber - welt

Of flow' - ry groves and meads,
 Ist ei - ne Zau - ber - welt

Of flow' - ry groves and meads,
 Ist ei - ne Zau - ber - welt

long
 ma

thou
 gi

shalt
 scher

Of flow - ry groves and meads,
 Ist ei - ne Zau - ber - welt

slum ber,
Schlei er

a Flor - zure gold and gold,
Flor und blau

And pleas - ant leaf - y bow - ers.
Hier win - ken schwe - re Trau - ben

And pleas - ant leaf - y bow - ers.
Hier win - ken schwe - re Trau - ben

And pleas - ant leaf - y bow - ers.
Hier win - ken schwe - re Trau - ben

slum ber,
Schlei er

And pleas - ant leaf - y bow - ers
Hier win - ken schwe - re Trau - ben

In gol slum den ber und
Thou gold shalt und

Where ten - der lov - ers meet
Von gold - nem Licht er - hellt

Where ten - der lov - ers meet
Von gold - nem Licht er - hellt

In gol slum den ber und
Where ten - der lov - ers meet
Von gold - nem Licht er - hellt

deep thou shalt
blau hüllt den

close thine eyes
blau hüllt den

Their ar - dent vows ex - chang - ing
Dort schat - tig grü - ne Lau - ben

Their ar - dent vows ex - chang - ing
Dort schat - tig grü - ne Lau - ben

Their ar - dent vows ex - chang - ing
Dort schat - tig grü - ne Lau - ben

deep thou shalt
blau hüllt den

Their ar - dent vows ex - chang - ing
Dort schat - tig grü - ne Lau - ben

close thine
Schlum - mern den

in slum - ber
Schlum - mern den

With forms of beau - ty rare
Rings dehnt sich Wald und Feld

With forms of beau - ty rare
Rings dehnt sich Wald und Feld

With forms of beau - ty rare
Rings dehnt sich Wald und Feld

close thine
Schlum - mern den

With forms of beau - ty rare
Rings dehnt sich Wald und Feld

p
eyes.
ein

deep.
ein

Now clothes it - self the land - scape.
So weit der Him - mel blau - et

Now clothes it - self the land - scape,
So weit der Him - mel blau - et

Now clothes it - self the land - scape,
So weit der Him - mel blau - et

eyes.
ein

Now clothes it - self the land - scape,
So weit der Him - mel blau - et

With forms of beau - ty rare
Rings dehnt sich Wald und Feld

Bright
Dort

in
glänzt

the
dein

Bright
Dort

in
glänzt

the
dein

Bright
Dort

in
glänzt

the
dein

With forms of beau - ty rare
Rings dehnt sich Wald und Feld

A fair vi - sion un -
Un - ser Au - ge er -

Now clothes it - self the land - scape.
 So weit der Him - mel blau - et

heav'ns Stern und thy du

heav'ns Stern und thy du star ath

heav'ns Stern und thy du

Now clothes it - self the land - scape.
 So weit der Him - mel blau - et

fold - - - - ing of die
 schau - - - - et

A vi - sion fair un - fold ing
 Wo - hin das Au - ge schau - et

star ath - - - - now is
 - - - - - mest frei

now mest is frei

star ath - - - - now is frei

star ath - - - - now mest is frei

A vi - sion fair un - fold ing
 Wo - hin das Au - ge schau - et

wav schön - - - - ing
 schön - - - - - ste

ppp

Of flowe-ry groves and meads.
Ist ei - ne Zau - ber - welt

gleam und frei ing. er

gleam frei ing. er

gleam und frei ing. er

Of flowe-ry groves and meads.
Ist ei - ne Zau - ber - welt

for Welt ests. of flow - er - y
glück - li - che

FAUST.
Ah, o'er my
Ja mir ist

MEPHIST.
Bright in the
Dort glänzt dein

SOP. I.
Bright in the
Dort glänzt dein

SOP. II.
Be - yond are seen the vines. Their branches thick - ly
Und Al - les grünt und blüht Ent - wi - ckelt neu - e

TEN. I.
Bright in the
Dort glänzt dein

TEN. II.
Bright in the
Dort glänzt dein

BASS I.
Be - yond are seen the vines.
Und Al - les grünt und blüht

BASS II.
groves and green mead - ows. of cool. shad - y
Welt Hier die lu - sten - den Trau - ben - rom

eyes wohl e'en Ich

heav'n's Stern und thy du star ath

heav'n's Stern thy und du

cov - ered With ten - der shoots and leaves
 lie - me Der Freu - de O - dem zieht

heav'n's Stern und thy du star ath

heav'n's Stern thy und du

Their branches thick - ly cov - ered With ten - der shoots and
 Ent - wi - ckelt neu - e Kei - me Der Freu - de O - dem

how blon - ers. where young lov - ers meet. ferv - ent
 de - sten Streif - licht er - hellt. Dort die

now ath - a mest veil is
 und

now mest is nun

star ath now mest is nun

And fruit in pur - ple clus - ters See yon - der lov - ing
 Durch die - se lich - ten Räu - me Sieh' dort das Lie - bes

now mest is nun

star ath now mest is nun

leaves zieht And fruit in pur - ple clus - ters.
 Durch die - se lich - ten Räu - me

vows of un - chang - ing de vo - tion re -
 schat - ti - gen Lau - ben um Küss - se zu

tr#

spread - ing.
frei - er.

gleam - ing.
frei - er.

gleam - ing.
frei - er.

pair.
paar.

A - long the wind - ing val - ley,
An je - nes Bach's Ge - sta - de,

gleam - ing.
frei - er.

gleam - ing.
frei - er.

See yon - der lov - ing pair.
Sich' dort das Lie - bes - paar.

A - long the wind - ing
An je - nes Bach's Ge -

new ing.
rau - ben

mf see von der
sich' dort das

mf see von der
sich' dort das

See yon - der lov ing pair.
Sich' dort das Lie - bes - paar

Be - neath the sha - dy
Sucht un - be - merk - te

val - ley:
sta - de.

They take no note of time.
Ent - flohn der fro - hen Schaar

lov - - ing pair a - long the
Lie - - bes - paar am Bach - - ge -

how - ers A fair one fol - lows them.
Pfa - de Und ih - nen folgt ein Kind

Be - neath the sha - dy how - ers. A fair one fol - lows
sucht un - be - merk - te Pfa - de Und ih - nen folgt ein

val - - - ley.
sta - - - de

val - - - ley.
sta - - - de

mf See Sich' von dort - - - der das

Rapt in sweet med - i -
Schön wie Ro - sen im

them In - med - i - ta - tion rapt: Be - neath her lash - es gleams A so - li - ta - ry
Kind, Ver - tieft in sü - sses Sin - nen, Schön wie Ro - sen sind. Wenn Lieb' und Lenz be -

mf See Sich' von dort der das

tr

p *cresc.*

They take no
Fern *ran* *der*
p *cresc.*

They take no
Fern *ran* *der*

lov - ing pair a - long the
Lie *bes* *paar* *am* *Bach* *ge*

ta - tion:
Len *ze.*

6 6 6

tear. The coun - try now a - dorns it - self with forms of beau - ty rare. Un - fold - ing
gin - nen *end - las* *spros - sen* *Rei - me* *Lieb' und Freu - de* *zieht durch die - se* *lich - ten*

lov - ing pair a - long the
Lie *bes* *paar* *am* *Bach* *ge*

3 3 3

note of time be - neath the
fra *hen* *Schaar* *auf* *stil* *len*

note of time be - neath the
fro *hen* *Schaar* *auf* *stil* *len*

val - ley.
sta *de*

6 6 6

vis - ions fair of flowe - ry groves and meads And leaf - y bow - ers where young lov - ers
Räu - me. *Al - les* *grünt und blüht.* *Rings dehnt sich* *Wald und Feld* *So weit der* *Him - mel*

val - ley.
sta *de*

3 3 3

tr *tr*

bow - - - ers: *p* A
Pfa - - - de *sich*

bow - - - ers: *p* A
Pfa - - - de *sich*
cresc.

They take no
fern *ron* *der*

3 3 3
 Whilst neath her lash - - es glis - tens a
Schön *wie* *die* *Ro* - - *sen* *sind,* *Die* - *ses*

6 6 6
 meet and ten - der vows re - new, their vows re - new of ev - er - true de - vo - tion
blau - et *un - ser* *Au - ge* *schau - et,* *un - ser* *Au - ge* *schau - et* *Rings* *die schön - ste*

They take no
fern *ron* *der*

MEPHIST.

See her with mag - ic
Sich' die - ses sü - sse

fair one
die - ses

fair one
die - ses

note of time be - neath the
fro - hen Schaar auf stil - lem

tear. a sol i - ta - ry
sü - sse kind. das seufzt und

Faust. this
Welt Dies

note of time be - neath the
fro - hen Schaar auf stil - lem

how - ers. A
Pfau - de Sich'

tear. 'neath her lash - es
sü - sse Rind. sinnt. seufzt und sinnt dies

beau - teous one
sü - sse Rind.

tr. tr.

charms.
Kind

them.
Kind

them.
Kind

fair die - - one ses fol - - lows them: she shall be thy Kind, wird dein Lieb - chen

Ere Kind. long Faust, she thy love shall wird dein Lieb - chen

Ere Faust, long wird thy dein love Lieb - - shall chen

fair die - - one ses fol - - lows them: she shall be thy Kind, wird dein Lieb - chen

Faust. asleep.
(Faust schlummernd.)

Mar - ga - ri - ta!
Mar - ga - re - the!

love!
sein.

love!
sein.

love!
sein.

love!
sein.

be!
sein.

be!
sein.

love!
sein.

Ex - tend - ed lies the
Der See rer - theilt die

Ex - tend - ed lies the
Der See rer - theilt die

Ex - tend - ed lies the
Der See rer - theilt die

Ex - tend - ed lies the
Der See rer - theilt die

Ex - tend - ed lies the
Der See rer - theilt die

Ex - tend - ed lies the
Der See rer - theilt die

Ex - tend - ed lies the
Der See rer - theilt die

[illegible][illegible]

clear.
Gluth.

clear.
Gluth.

clear.
Gluth.

clear.
Gluth.

clear.
Gluth.

clear.
Gluth.

clear.
Gluth.

6 6 6

cresc.

Three bars of this movement like one of the Andante.
Drei Takte dieses Tempo gleichen einem des Andante.

Allegro.

SOP. I.
Here, with laugh-ter and sing-ing Its bor - - ders loud re -
Und in jauch - zen - den Chö - ren Den U - - fer - saum ent -

SOP. II.
Here, with laugh-ter and sing-ing Its bor - - ders loud re -
Und in jauch - zen - den Chö - ren Den U - - fer - saum ent -

TEN. I.
Here, with laugh-ter and sing-ing Its bor - - ders loud re -
Und in jauch - zen - den Chö - ren Den U - - fer - saum ent -

TEN. II.
Here, with laugh-ter and sing-ing Its bor - - ders loud re -
Und in jauch - zen - den Chö - ren Den U - - fer - saum ent -

BASS. I.
Here, with laugh-ter and sing-ing Its bor - - ders loud re -
Und in jauch - zen - den Chö - ren Den U - - fer - saum ent -

BASS. II.
Here, with laugh-ter and sing-ing Its bor - - ders loud re -
Und in jauch - zen - den Chö - ren Den U - - fer - saum ent -

Sempre Andante.
mf

p

sound; ha
lang ha

sound; ha
lang ha

sound; ha
lang ha

sound; ha
lang ha

sound; ha
lang ha

sound; ha
lang ha

sound; ha
lang ha



There, to mu - sic of vi - ols The mer - ry dance goes
Lässt die Freu - de sich hö - ren Bei Tän - - zen und Ge -

There, to mu - sic of vi - ols The mer - ry dance goes
Lässt die Freu - de sich hö - ren Bei Tän - - zen und Ge -

There, to mu - sic of vi - - - -
Lässt die Freu - de sich hö - - - -

There, to mu - sic of vi - - - -
Lässt die Freu - de sich hö - - - -

There, to mu - sic of
Lässt die Freu - de sich

There, to mu - sic of
Lässt die Freu - de sich



round sang The mer - ry dance goes round. While
sang Bri Tün - zen und Ge - sang Den

round sang The mer - ry dance goes round. While
sang Bri Tün - zen und Ge - sang Den

ols ren The mer - ry dance goes round. While
ren Bri Tün - zen und Ge - sang Den

ols ren The mer - ry dance goes round. While
ren Bri Tün - zen und Ge - sang Den

vi - - ols The mer - ry dance goes round. While
hö - - ren Bri Tün - zen und Ge - sang Den

vi - - ols The mer - ry dance goes round. While
hö - - ren Bri Tün - zen und Ge - sang Den

some are bold - ly climb - ing The rug - ged moun - tain's
Berg hin - an zu klim - men Treibt die - se Ke - cker

some are bold - ly climb - ing The rug - ged moun - tain's
Berg hin - an zu klim - men Treibt die - se Ke - cker

some are bold - ly climb - ing The rug - ged moun - tain's
Berg hin - an zu klim - men Treibt die - se Ke - cker

some are bold - ly climb - ing The rug - ged moun - tain's
Berg hin - an zu klim - men Treibt die - se Ke - cker

some are bold - ly climb - ing The rug - ged moun - tain's
Berg hin - an zu klim - men Treibt die - se Ke - cker

side. Muth ha ha

side. Muth ha ha

side. Muth ha ha

side. Muth ha ha

side. Muth ha ha

side. Muth ha ha

Oth - ers are light - ly swim - ming. oth - ers are light - ly
An - de - re la - chend schwim - - men. An - de - re la - chend

Oth - ers are light - ly swim - ming. oth - ers are light - ly
An - de - re la - chend schwim - - men. An - de - re la - chend

Oth - ers are light - ly swim - ming, are swim - -
An - de - re la - chend schwim - - men, sie schwim - -

Oth - ers are light - ly swim - ming, are
An - de - re la - chend schwim - - men, sie swim - -

Oth - ers are light - ly swim - ming, are
An - de - re la - chend schwim - - men, sie swim - -

Oth - ers are light - ly swim - ming, are
An - de - re la - chend schwim - - men, sie swim - -

(Faust im Traume.)

SOP. I.
swim - ming Up - on the glas - sy tide.
schwim men in sil - ber - hel - lér Fluth

SOP. II.
swim - ming Up - on the glas - sy tide.
schwim men in sil - ber - hel - lér Fluth.

TEN. I.
ming Up - on the glas - sy tide.
men in sil - ber - hel - lér Fluth.

TEN. II.
swim - ming Up - on the glas - sy tide.
schwim men in sil - ber - hel - lér Fluth.

BASS I.
swim - ming Up - on the glas - sy tide.
schwim men in sil - ber - hel - lér Fluth.

BASS II.
swim - ming Up - on the glas - sy tide.
schwim men in sil - ber - hel - lér Fluth.

Andante.

ri - ta! O Mar - ga - ri - ta!
re - the Mar - ga - re - the

MEPHIST.

Ex - tend - ed lies the
Der See ver - theilt die

Ex - tend - ed lies the
Der See ver - theilt die

Ex - tend - ed lies the
Der See ver - theilt die

Ex - tend - ed lies the
Der See ver - theilt die

Ex - tend - ed lies the
Der See ver - theilt die

Ex - tend - ed lies the
Der See ver - theilt die

Andante.

Ex - tend - ed lies the
Der See ver - theilt die

[illegible][illegible]

[illegible]

all seem, and tire - less.
regt sich im Frei - en

all seem, and tire - less.
regt sich im Frei - en

all seem, and tire - less.
regt sich im Frei - en

all seem, and tire - less.
regt sich im Frei - en

all seem, and tire - less.
regt sich im Frei - en

m. g. m. d.

seek - ing
Al - ler

seek - ing
Al - ler

seek - ing
Al - ler

seek - ing
Al - ler

tire - less.
Frei - en

seek - ing
Al - ler

tire - less.
Frei - en

seek - ing
Al - ler

m. g. m. d.

*sotto voce.*The
Der

one com - mon end;
Stre - ben ist eins

one com - mon end;
Stre - ben ist eins

one com - mon end;
Stre - ben ist eins

one com - mon end;
Stre - ben ist eins

one com - mon
Stre - ben ist

one com - mon
Stre - ben ist

ma - - - - - gie is
Zau - - - - - ber wir - - - - -

Ea - ger.
Je - der

Ea - ger.
Je - der

Ea - ger.
Je - der

Ea - ger.
Je - der

end;
eins

end;
eins

Ea - ger.
Je - der

Ea - ger.
Je - der

m.g. m.d. 12 3

m.g. m.d. 12 3

work - ing. Sein he is
ket. Herz ist

this bright ex - ist - ence
eilt sich Zu freu - en

this bright ex - ist - ence
eilt sich Zu freu - en

this bright ex - ist - ence
eilt sich Zu freu - en

this bright ex - ist - ence
eilt sich Zu freu - en

this bright ex - ist - ence
eilt sich Zu freu - en

this bright ex - ist - ence
eilt sich Zu freu - en

this bright ex - ist - ence
eilt sich Zu freu - en

m.g. *m.d.*

12 *3* *12* *3*

ours.
mein.

To the full to en - joy. To
Die - ses glück - li - chen Seins Für

To the full to en - joy. All
Die - ses glück - li - chen Seins Für

To the full to en - joy. All
Die - ses glück - li - chen Seins Für

To the full to en - joy. All
Die - ses glück - li - chen Seins Für

To the full to en - joy. All
Die - ses glück - li - chen Seins Für

ist - ence To the full to en - joy. All
freu - en Die - ses glück - li - chen Seins Für

ist - ence To the full to en - joy. All
freu - en Die - ses glück - li - chen Seins Für

12 *3* *12* *3* *3* *3* *3*

ppp *p*

FAUST.

dolciss.

Mar - ga - ri -
Mar - ga - re -

all is given the sun
Al - le licht die Son

pleas - ures. like the sun
Al - le licht die Son

pleas - ures. like the sun
Al - le licht die Son

pleas - ures. like the sun - shine,
Al - le licht die Son - ne

pleas - ures. like the sun
Al - le licht die Son

pleas - ures. like the sun
Al - le licht die Son

smorz.

ta.
the.

pp

shine, Thy darling shall make thee in love with life a - gain
ne Die Schöne versöh - ne dich Faust mit deinem Glück

shine, Come to all from a - bove. Yet of
ne Al - len grünt der Hain Doch die

shine, Come to all from a - bove. Yet of
ne Al - len grünt der Hain Doch die

shine, Thy darling shall make thee in love with life a - gain
ne Die Schöne versöh - ne dich Faust mit deinem Glück

shine, Come to all from a - bove.
ne Al - len grünt der Hain

shine, Come to all from a - bove.
ne Al - len grünt der Hain

perdendo.

Sleep! Schlaf.

rap - tures the sweet est. O Faust. is
 sü - sse - ste Won - ne Faust. ist gr -

Sleep! Schlaf.

rap - tures the sweet est. O Faust. is
 sü - sse - ste Won - ne Faust. ist gr -

Sleep! Schlaf.

Sleep! schlaf.

Yet Al - the sweet est of
 Al - len winkt sü - sse

to len. all come from
 al - len len grünt

love. light sweet zu love. sein. Sleep! Schlaf.

love. light sweet zu love. sein. Sleep! Schlaf.

Sleep! schlaf.

all Won is love. nr. Sleep! Schlaf.

der hove. Hain.

ppp

ppp

ppp

ppp

3 *pp*

He sleeps! Well done, my dain-ty elves! This debt I must re-
Mit euch, mit euch Gei-ster der Luft Muss ich zu-frie-den

ppp

sleep.
schlaf;
ppp

sleep.
schlaf;
ppp

Sleep.
Schlaf;
ppp

Sleep.
Schlaf;
ppp

sleep.
schlaf;
ppp

Sleep.
Schlaf;
ppp

sleep.
schlaf;
ppp

Sleep.
Schlaf;
ppp

smorz.

The image shows a page from a musical score for 'The Sleeping Beauty' by Tchaikovsky. The score is written for voice and piano. The vocal parts are in German and English. The piano accompaniment is in the lower staves. The music is in 3/4 time and the key signature has two sharps (F# and C#).

The vocal parts are arranged in a choir-like fashion, with multiple staves for each part. The lyrics are as follows:

pay. sein Now let him dream, let him dream of love.
Wiegt sanft ihn ein, wie- get sanft ihn ein.

The piano accompaniment consists of two staves. The right hand plays a melody with triplets and the left hand plays a bass line. The tempo is marked *pp* (pianissimo).

Three bars of this movement like one of the preceding tempo.

Drei Takte dieses Tempo gleichen einem Takte des vorhergehenden Tempos.

Allegro, Waltz movement.

(SYLPHEN-BALLET.)

pp

Violoncello.
con sordino.

The musical score is written for piano and cello. The piano part is in treble and bass clefs, with a key signature of two sharps (F# and C#). The cello part is in bass clef with the same key signature. The tempo is marked 'Allegro, Waltz movement'. The score consists of six systems of music. The piano part features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes, often grouped in pairs or fours. The cello part provides a steady accompaniment with a repeating eighth-note pattern. The first system includes the instruction '(SYLPHEN-BALLET.)' and 'pp' (pianissimo). The second system includes the instruction 'Violoncello. con sordino.' (cello with mutes). The notation includes various musical symbols such as slurs, ties, and dynamic markings.

This page contains five systems of musical notation for piano. Each system consists of three staves: a treble staff, a grand staff (treble and bass), and a separate bass staff. The key signature is D major (two sharps). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The grand staff often contains complex chords and arpeggiated figures, while the separate bass staff provides a steady, low-frequency accompaniment. The notation is clear and professional, typical of a published musical score.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble with triplets and a bass line with sustained notes.

Second system of musical notation, continuing the melodic and bass lines from the first system.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a bass line with sustained notes.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a bass line with sustained notes.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a bass line with sustained notes. The system concludes with the instruction *ppp perdendo*.

Allegro. (♩ = 152.)

Faust. suddenly awaking.

(Faust plötzlich erwachend.)

FAUST. Recit.

Mar - ga - ri - ta! What a dream, what a dream! What a ce - les - tial
 Mar - ga - re - the Welch' ein Traum. welch' ein Traum! Nun will ich Wun - der

im - age! What angel in hu - man form! Where dwellest thou? I feel the
 glau - ben! Du En - gels - an - ge - sicht, Wo wei - lest du? Beim ew' - gen

MEPHIST.

pur - est bliss, since I dreamt thee, O an - gel! A - rise, and fol - low me a -
 Licht Du lebst. Rei - ne Macht soll dich mir rau - ben. Wohl - an! noch wei - ter fol - ge

Moderato. (♩ = 80.)

gain. To the mod - est cham - ber I'll bring thee, where she thy mistress
 mir! An den stil - len Ort, wo sie wei - let. Die dein Sch - - nen und Lie - ben

Recit.

sleeps. Of thy dream thou shalt see the truth! Here comes a jol - ly
 thei-let Nach dem Traum geh' ich Wahr-heit dir Sich' lust-ge Leu - te

f *pp*

par - ty of stu - dents and sol - diers: They'll pass be-fore thy beau-ty's
 ziehn an dem Hau - se - rer - ü - ber Stü - den - ten mit Bor-rett' und

mf

dwell - ling: A - long with these young fools. with their loud 'shouts and
 Hie - ber, Und ei - ne Krie - ger - schaar Der - weil ihr Lied er -

songs, We to the fair one's house will
 tönt, Faust, wird die viel - leicht dein Wunsch ge -

go. But thy trans-ports re - strain. And my coun-sels o -
 krönt, Nur be - den - ke die That, Ek' die Reu - e sich

f *p*

SCENE VIII.

Finale.
CHORUS of SOLDIERS.
(Soldatenchor.)

111

Allegro. (♩ = 96.)

The piano introduction begins with a treble clef staff in G major (one sharp) and 6/8 time. The bass staff has a key signature change from G major to E minor (three flats). Dynamics include *bev. naht.*, *p*, *cresc.*, *poco*, *a*, and *poco*.

The piano accompaniment continues with a treble clef staff and a bass staff. Dynamics include *mf*.

TEN. I. Soldiers.
TEN. II. Soldiers & Students.
BASS. I. Students.
BASS. II. Soldiers.

The vocal staves are in G major. The lyrics are:

Stout-ly wall'd	ei - ties we fain
Ho - her Burgen	Zin-nen Und manch'

The piano accompaniment continues with a treble clef staff and a bass staff. Dynamics include *mf*.

The vocal staves are in G major. The lyrics are:

— would win,	And
schö-nes Kind.	Mit

The piano accompaniment continues with a treble clef staff and a bass staff. Dynamics include *mf*.

maid - ens with lof - ty and with scorn-ful mien.
 höh - - nen - den Sin - nen ful - len gar ge - schwind,

maid - ens with lof - ty and with scorn-ful mien.
 höh - - nen - den Sin - nen ful - len gar ge - schwind,

Tho' dar - ing the ven - ture, yet rich
 Wenn wir sie um - zie - hen Schwindet bald

Tho' dar - ing the ven - ture, yet rich
 Wenn wir sie um - zie - hen Schwindet bald

Tho' dar - ing the ven - ture, yet rich
 Wenn wir sie um - zie - hen Schwindet bald

is the prize Tho' dar - ing the ven - ture,
 ihr Hohn Zwar kühn ist das Mü - hen

is the prize Tho' dar - ing the ven - ture,
 ihr Hohn Zwar kühn ist das Mü - hen

is the prize Tho' dar - ing the ven - ture,
 ihr Hohn Zwar kühn ist das Mü - hen

cresc.

Yet rich is the prize.
Doch herrlich der Lohn.

cresc.

Dar - ing tho' it be, Yet rich is the prize.
Kühn ist un - ser Mü - hen herrlich der Lohn.

cresc.

Dar - ing tho' the ven - ture be, Yet rich is the prize.
Kühn ist un - ser Mü - hen herrlich, herrlich der Lohn.

p *cre* *scendo.* *f*

The trumpets are sound - ed with pow - er - ful breath, They sum - mon to
Beim Klang der Trom - pe - ten Ziehn keck - lich wir aus, Zum fröh - li - chen

f

The trum - pets are sound - ed with pow - er - ful breath, They
Beim Klang der Trom - pe - ten Ziehn keck - lich wir aus, Zum

f

The trum - pets are sound - ed with pow - er - ful
Beim Klang der Trom - pe - ten Ziehn keck - lich wir

glo - ry, they sum - mon to death.
Fest Wie zum blu - ti - gen Strauss.

sum - mon to glo - ry, they sum - mon to death.
fröh - li - chen Fest Wie zum blu - ti - gen Strauss.

breath, They sum - mon to glo - ry, they sum - mon to death.
aus, Zum fröh - li - chen Fest Wie zum blu - ti - gen Strauss.

We rush in - to ac - tion, nor quit we the field, Till both maid - ens and
Und Mädchen und Bur-gen sie müs - sen sich ge - ben. Ha das ist ein

We rush in - to ac - tion, nor quit we the field, Till both maid - ens and
Und Mädchen und Bur-gen sie müs - sen sich ge - ben. Ha das ist ein

towns to us, to us them - selves yield, Both maids and towns to us
Le - ben, Müh' und Lohn, A - ber wir Sol - du - ten zie - hen da -

towns to us, to us them - selves yield, Both maids and towns to us
Le - ben, Müh' und Lohn, A - ber wir Sol - du - ten zie - hen da -

yield. ———— Stout - ly wall'd ci - ties we fain ————
von. ———— Ho - her Bur-gen Zin-nen Und manch'

yield. ———— Stout - ly wall'd ci - ties we fain ————
von. ———— Ho - her Bur-gen Zin-nen Und manch'

yield, Tho' dar - ing the ven - ture, Yet rich is the prize. Ci - ties stout - ly wall'd we
von. Zwar kühn ist das Mü - hen, doch herr - lich der Lohn Ho - her Bur - gen Zin - nen

would win.
schö - nes Kind

would win.
schö - nes Kind

fain would win.
man - ches Kind

And maid - ens with lof - ty and with scorn-ful mien,
Mit höh - nen - den Sin - nen Fal - len gar ge - schwind

And maid - ens with lof - ty and with scorn-ful mien,
Mit höh - nen - den Sin - nen Fal - len gar ge - schwind

Tho' dar - ing the ven - ture, Yet rich
Wenn wir sie um - zie - hen Schwindet bald

Tho' dar - ing the ven - ture, Yet rich
Wenn wir sie um - zie - hen Schwindet bald

is the prize. Tho' dar - ing the ven - ture,
 ihr Hohn. Zwar kühn ist das Mü - hen,

is the prize. Tho' dar - ing the ven - ture,
 ihr Hohn. Zwar kühn ist das Mü - hen,

is the prize. Tho' dar - ing the ven - ture,
 ihr Hohn. Zwar kühn ist das Mü - hen,

cresc. Yet rich is the prize.
 Doch herr - lich der Lohn.

cresc. Dar - ing tho' it be. Yet rich is the prize.
 Kühn ist un - ser Mü - hen herr - lich der Lohn.

cresc. Dar - ing tho' the ven - ture be. Yet rich is the prize.
 Kühn ist un - ser Mü - hen herr - lich, herr - lich der Lohn.

p cresc. *f*

STUDENTS' SONG. (Studentenlied.)

Jam nox stella - ta nox stella - ta ve - la - mi - na pan - dit

Jam nox stella - ta nox stella - ta ve - la - mi - na pan - dit

Jam nox stella - ta nox stella - ta ve - la - mi - na pan - dit

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Bass) and two piano staves. The key signature is B-flat major (two flats). The vocal parts enter with the lyrics "Nunc nunc bi-ben-dum nunc bi-ben-dum et a-man-dum". The piano accompaniment begins with a series of chords in the right hand and a more active line in the left hand.

Nunc nunc bi-ben-dum nunc bi-ben-dum et a-man-dum

Piano accompaniment for the first system, showing the right and left hand parts. The right hand features a melodic line with some chromaticism, while the left hand provides harmonic support with chords and moving lines.

Second system of the musical score. The vocal parts continue with the lyrics "est Vi-ta bre-vis Fu-gax-que vo-lup-tas." The piano accompaniment continues with its characteristic texture of chords and moving lines.

est Vi-ta bre-vis Fu-gax-que vo-lup-tas.

Piano accompaniment for the second system. The right hand has a more active melodic line, and the left hand continues with harmonic support. Dynamic markings *p* (piano) and *f* (forte) are visible.

Third system of the musical score. The vocal parts enter with the lyrics "Gau-de-a-mus i-gi-tur. gaude-a-mus gaude-a-mus gaude-a-mus". The piano accompaniment continues with its characteristic texture of chords and moving lines.

Gau-de-a-mus i-gi-tur. gaude-a-mus gaude-a-mus gaude-a-mus

Piano accompaniment for the third system. The right hand features a melodic line with some chromaticism, and the left hand provides harmonic support with chords and moving lines. Triplet markings are visible in the left hand.

First system of the musical score. It includes vocal staves (Soprano, Alto, Tenor/Bass) and piano accompaniment. The vocal parts have lyrics: "a - mus" and "mus". The piano accompaniment features a melodic line in the right hand and a more rhythmic, arpeggiated line in the left hand.

Second system of the musical score. The vocal parts have lyrics: "No-bis sub-ri-den-te lu-na, per ur-bem quae-ren-tes pu-el-las E-". The piano accompaniment includes dynamic markings *p* (piano) and *mf* (mezzo-forte), and features a melodic line in the right hand and a more rhythmic, arpeggiated line in the left hand.

Third system of the musical score. The vocal parts have lyrics: "a - mus." and "a - mus.". The piano accompaniment includes dynamic markings *f* (forte) and *mf* (mezzo-forte), and features a melodic line in the right hand and a more rhythmic, arpeggiated line in the left hand.

No-bis sub-ri-den-te lu-na, per ur-bem quae-ren-tes pu-
 No-bis sub-ri-den-te lu-na, per ur-bem quae-ren-tes pu-

el-las E-a-mus ut eras for-tu-na-ti Cae-sa-res di-
 el-las E-a-mus ut eras for-tu-na-ti Cae-sa-res di-

ca-mus ve-ni vi-di
 ca-mus ve-ni vi-di

vi - ci Gau - de - a - mus, gau - de - a - mus, gau - de - a - mus i - gi - tur

vi - ci Gau - de - a - mus, gau - de - a - mus, gau - de - a - mus i - gi - tur

Soldiers' Chorus and Students' Song in combination.

(Soldatenchor und Studentenlied zugleich.)

FAUST.
Jam nox stel - la - ta nox stel - la - ta

MEPHIST.
Jam nox stel - la - ta nox stel - la - ta

CHORUS.
Stout - ly wall'd ci - ties we fain would win.
Ho - her Bur - gen Zin - nen Und manch' schö - nes Kind

Stout - ly wall'd ci - ties we fain would win.
Ho - her Bur - gen Zin - nen Und manch' schö - nes Kind

Jam nox stel - la - ta nox stel - la - ta

Stout - ly wall'd ci - ties we fain would win
Ho - her Bur - gen Zin - nen Und manch' schö - nes Kind

ve - la-mi - na pan - dit Nunc

ve - la-mi - na pan - dit Nunc

And
Mit maid - ens with lof - ty and with
höh - nen - den Sin - nen Ful - len

And
Mit maid - ens with lof - ty and with
höh - nen - den Sin - nen Ful - len

ve la-mi - na pan - dit Nunc

And
Mit maid - ens with lof - ty and with
höh - nen - den Sin - nen Ful - len

nunc bi - ben - dum nunc bi - ben - dum et a - an - dum est.

nunc bi - ben - dum nunc bi - ben - dum et a - an - dum est.

scorn - ful mien. Tho' dar - ing the
gar ge - schwind. Wenn wir sie um -

scorn - ful mien. Tho' dar - ing the
gar ge - schwind. Wenn wir sie um -

nunc bi - ben - dum nunc bi - ben - dum et a - an - dum est

scorn - ful mien. Tho' dar - ing the
gar ge - schwind. Wenn wir sie um -

Vi - ta - bre - vis Fu - gax - que vo - lup - tas Gau - de -

Vi - ta - bre - vis Fu - gax - que vo - lup - tas Gau - de -

ven - ture, Yet rich is the prize. Tho' dar - ing the
zie - hen *Schwindet bald* ihr *Hohn.* Zwar *kühn ist das*

ven - ture, Yet rich is the prize. Tho' dar - ing the
zie - hen *Schwindet bald* ihr *Hohn.* Zwar *kühn ist das*

Vi - ta - bre - vis Fu - gax - que vo - lup - tas Gau - de -

ven - ture, Yet rich is the prize. Tho' dar - ing the
zie - hen *Schwindet bald* ihr *Hohn.* Zwar *kühn ist das*

a - mus i - gi - tur gaude - a - mus gaude - a - mus gaude a -

a - mus i - gi - tur gaude - a - mus gaude - a - mus gaude a -

ven - ture, Yet rich is the prize.
Mü - hen *Doch* *herr - lich der Lohn.*

ven - ture, Dar - ing tho' it be yet rich is the prize.
Mü - hen *Kühn ist un - ser* *Mü - hen herrlich der Lohn.*

a - mus i - gi - tur gaude - a - mus gaude - a - mus gaude a -

ven - ture, Dar - ing tho' the ven - ture be. Yet rich is the prize.
Mü - hen *Kühn ist un - ser* *Mü - hen, herr - lich, herr - lich der Lohn.*

mus -

mus -

The trum-pets are sound-ed with pow - er - ful breath. They sum - mon to
Beim Klang der Trom - pe - ten Ziehn keck - lich wir aus Zum früh - li - chen

The trum pets are sound-ed with pow - er - ful breath. They
Beim Klang der Trom - pe - ten Ziehn keck - lich wir aus Zum

mus -

The trum-pets are sound-ed with pow - er - ful
Beim Klang der Trom - pe - ten Ziehn keck - lich wir

No - bis sub - ri - den - te lu - na

No - bis sub - ri - den - te lu - na

glo - ry. they sum - mon to death. We rush in - to
Fest Wie zum blu - ti - gen Strauss Und Mäd - chen und

sum - mon to glo - ry, they sum - mon to death. We
früh - li - chen Fest Wie zum blu - ti - gen Strauss Und

No - bis sub ri - den - te lu - na

breath. They summon to glory. they summon to death.
aus Zum früh - li - chen Fest Wie zum blu - ti - gen Strauss

ac - tion, and maid - ens and ci - ties to us them - selves yield,
Bur - gen sie müs - sen sich ge - ben, wenn wir uns be - müh'n.

rush in - to ac - tion, and maid - ens and ci - ties to us them - selves yield.
Mäd - chen und Bur - gen sie müs - sen sich ge - ben, wenn wir uns be - müh'n.

We rush in - to ac - tion, and maid - ens and ci - ties to us them selves
Und Mäd - chen und Bur - gen sie müs - sen sich ge - ben, wenn wir uns be -

per ur - bem quae - ren - - tes pu - - el - - las E - -

per ur - bem quae - ren - - tes pu - - el - - las E - -

We rush in - to ac - tion, nor quit we the
Und Mäd - chen und Bur - gen sie müs - sen sich

We rush in - to ac - tion, nor quit we the
Und Mäd - chen und Bur - gen sie müs - sen sich

per ur - bem quae - ren - - tes pu - - el - - las E - -

yield.
müh'n.

We rush in - to ac - tion, nor quit we the
Und Mäd - chen und Bur - gen sie müs - sen sich

a - - mus ut cras for - tu -

a - - mus ut cras for - tu -

field till both maid - ens and towns to us, to us them - selves yield. Both
ge - ben Ha! das ist ein Le - ben Müh' und Lohn! A - ber wir Sol -

field till both maid - ens and towns to us, to us them - selves yield. Both
ge - ben Ha! das ist ein Le - ben Müh' und Lohn! A - ber wir Sol -

a - - mus ut cras for - tu -

field till both maid - ens and towns to us, to us them - selves yield. Both
ge - ben Ha! das ist ein Le - ben Müh' und Lohn! A - ber wir Sol -

na - ti Cae - sa - res di - ca - -

na - ti Cae - sa - res di - ca - -

maids and towns to us yield.
da - ten zie - hen da - ron.

maids and towns to us yield.
da - ten zie - hen da - ron.

na - ti Cae - sa - res di - ca - -

maids and towns to us yield. Tho' dar - ing the ven - ture, yet rich is the
da - ten zie - hen da - ron. Zwar kühn ist das Mü - hen doch herr - lich der

mus ve - ni

mus ve - ni

Stout - ly wall'd — ci - ties we fain — would win,
Ho - her Bur - gen Zin - nen und manch' schö - nes Kind

Stout - ly wall'd — ci - ties we fain — would win,
Ho - her Bur - gen Zin - nen und manch' schö - nes Kind

mus ve - ni

prize. Ci - ties stout - ly wall'd we fain would win
Lohn Ho - her Bur - gen man - ches schö - ne Kind

8

vi - di vi - ci Gau - de - a - mus gau - de - a - mus gau - de - a -

vi - di vi - ci Gau - de - a - mus gau - de - a - mus gau - de - a -

And maid - ens with lof - ty and with scornful mien —
Mit höh - nen - den Sin - nen Fal - len gar ge - schwind

And maid - ens with lof - ty and with scornful mien —
Mit höh - nen - den Sin - nen Fal - len gar ge - schwind

vi - di vi - ci Gau - de - a - mus gau - de - a - mus gau - de - a -

And maid - ens with lof - ty and with scornful mien —
Mit höh - nen - den Sin - nen Fal - len gar ge - schwind

mus i - gi - tur Vi - ta — bre - vis Fu - gax — que

mus i - gi - tur Vi - ta — bre - vis Fu - gax — que

Tho' dar - ing the ven - ture. Yet rich is the prize.
Wenn wir sie um - zie - hen Schwindet bald — ihr — Hohn.

Tho' dar - ing the ven - ture. Yet rich is the prize.
Wenn wir sie um - zie - hen Schwindet bald — ihr — Hohn.

mus i - gi - tur Vi - ta — bre - vis Fu - gax — que

Tho' dar - ing the ven - ture. Yet rich is the prize.
Wenn wir sie um - zie - hen Schwindet bald — ihr — Hohn.

vo - lup - tas Gau - de - a - mus gaude - a -

vo - lup - tas Gau - de - a - mus gaude - a -

Tho' dar - ing the ven - ture. Tho' dar - ing the ven - ture.
Zwar kühn ist das Mü - hen, Zwar kühn ist das Mü -

Tho' dar - ing the ven - ture. Tho' dar - ing the ven - ture.
Zwar kühn ist das Mü - hen, Zwar kühn ist das Mü -

vo - lup - tas Gau - de - a - mus gaude - a -

Tho' dar - ing the ven - ture. Tho' dar - ing the ven - ture.
Zwar kühn ist das Mü - hen, Zwar kühn ist das Mü -

mus nunc nunc

mus nunc nunc

ture. Yet rich is the prize, the ven- ture is
hen Doch herr- lich der Lohn, Doch herr-lich der

ture. Yet rich is the prize, the ven- ture is
hen Doch herr- lich der Lohn, Doch herr-lich der

mus nunc hi - ben - dum et nunc am - an - dum

ture, Yet rich is the prize, the ven- ture is
hen Doch herr- lich der Lohn, Doch herr-lich der

nunc nunc Gau - de

nunc nunc Gau - de

dar - ing, rich is the prize, O rich is the prize. How
Lohn, Doch herr-lich der Lohn, Doch herr- lich der Lohn, Doch

dar - ing, rich is the prize, O rich is the prize. Tho' dar - ing the
Lohn, Doch herr-lich der Lohn, Doch herr- lich der Lohn, Zwar kühn ist das

est nunc bi - ben - dum et nunc am - an - dum est Gau - de -

dar - ing, rich is the prize, O rich is the prize. Tho' dar - ing the
Lohn, Doch herr-lich der Lohn, Doch herr- lich der Lohn, Zwar kühn ist das

a - - mus gau-de - a - - mus, gau-de - a -
 a - - mus gau-de - a - - mus, gau-de - a -
 rich, O how rich is the prize. How rich is the prize. O how rich
 herr-lich der Lohn ja der Lohn, doch herr-lich, ju herr-lich der Lohn
 ven - ture, yet rich is the prize. How rich is the prize. O how rich
 Mü - hen Doch herrlich der Lohn, doch herr-lich, ju herr-lich der Lohn
 a - - mus gau-de - a - - mus, gau-de -
 ven - ture, yet rich is the prize. Yet rich is the prize, O. how rich
 Mü - hen Doch herrlich der Lohn, doch herr-lich, ju herr-lich der Lohn

- - mus gau-de - a - mus.
 - - mus gau-de - a - mus.
 is the prize. How rich is the prize.
 un - ser Lohn, Doch herr-lich der Lohn.
 is the prize. How rich is the prize.
 un - ser Lohn, Doch herr-lich der Lohn.
 a - - mus i - gi - tur.
 is the prize. How rich is the prize.
 un - ser Lohn, Doch herr-lich der Lohn.

First system of a piano score in B-flat major, 3/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The system concludes with a repeat sign.

Second system of the piano score. The right hand continues with chords and short melodic fragments. The left hand maintains the eighth-note accompaniment. A *dim.* (diminuendo) marking is present in the final measure of the system.

Third system of the piano score. The right hand has a more active melody with eighth-note runs. The left hand's accompaniment includes some chordal textures. Dynamic markings include *poco a poco* and *p* (piano).

Fourth system of the piano score. The right hand features a descending melodic line. The left hand has a sustained bass line with some harmonic movement. A *dim.* marking is present in the second measure.

Fifth system of the piano score. The right hand has a series of chords. The left hand features a long, sustained melodic line in the bass. A *pp* (pianissimo) marking is present in the third measure.

Sixth system of the piano score. The right hand continues with chords. The left hand has a sustained bass line. A *ppp* (pianississimo) marking is present in the first measure.

PART III. DRITTER THEIL.

Allegro. (♩ = 104.)

PIANO.

f (Drums and Trumpets, sounding the tattoo.)

(Trommeln und Pfeifen: Zapfenstreich.)

dimi - nu - en - do poco a poco

p

p

moncando

pp

p

pp

perdendo

ppp

1

AIR OF FAUST. (Faust's Arie.)

SCENE IX.

(Faust in Margaret's chamber. Evening.)

(Faust Abends in Gretchens Zimmer.)

Andante sostenuto. (♩ = 66 .)

FAUST. *p* sotto voce.

Thou sweet
Du sanft

una corda
p

twi-light, be wel-come! Thee greet I from my heart. Thou soft-ly fill'st this
dämmern-der Schimmer, o, herz-lich grüss ich dich. Du sü-sse Lie-bes-

place, to chaste re- pose— set a part Where-in I feel— a vi-sion
pein, weht dein Hauch— hier um mich? Wie ein Traumbild zer-rinnt mein

kiss my fevered brow, like— the bal-my breath of ear-ly morning.
trü-bes Er-den-le-ben. Welch un-bekannt' Ge-fühl macht mein Herz sanft er-be-ben?

sostenuto.

Sure, 'tis love. sure, 'tis love, in-spires me. Oh, how I feel my
dies' Ge-fühl dies Ge-fühl' ist Lie-be. Hier wohnt Zufrie-den-

pp *poco cresc.* *poco f*

un poco rall. e sostenuto il canto.

cares take wings and fly a way! How dear to me this silence, how
 heit, Rei-nes Glück Se-lig-keit. Hier schwei-gen ird'sche Trie-be. Die

un poco rall. perdendo ppp

joy-ous-ly I breathe this pure air! O youth-ful
 Sor-ge flieht, der Bu-sen wird weit. Schuld-lo-ser

a tempo.

maid-en. my sweet en-slaver! How I love thee, O earth-ly an-gel!
 En-gel! Bild mei-ner Träu-me! Ich be-trat die-se stil-len Räu-me.

pp poco cresc.

What aw-ful joy this mo-ment. this mo-ment swells my heart! With what
 Keck-und rer-gnüg-ten Sin-nes Jetzt scheint es Fre-vel mir, Hier

riten.

ec-sta-sy I gaze on thy maid-en-ly couch!
 lag das keu-sche Kind. Ihr Ge-bet sprach sie hier,

sotto voce pp ppp

a tempo. *poco f*

How sweet the air of this cham - ber! O God, O God!
 Rein wie himm - li - sche Strah - len. Mein Miss - ge - schick

poco cresc. *poco f*

— af - ter long years of tor - ture. What joy is
 — en - det. Töd - li - chen Qua - len Folgt so viel

pp

poco f animando

mine! O God! O God! af - ter long years of tor - ture.
 Glück! Mein Miss - ge - schick en - det. Töd - li - chen Qua - len

cresc. *poco f* *ppp*

molto ritenuto. Faust examines with passionate curiosity the interior of Mar -
 What joy is mine! garet's chamber.
 Folgt so viel Glück! *Betrochtet langsam einherwandelnd, mit leidenschaftlicher Neugier das Innere des Gemachs.*

molto ritenuto, uno corda. *a tempo.* *pp*

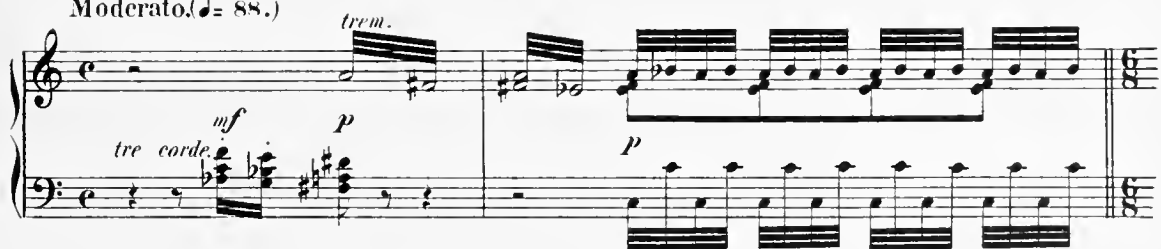
pp

pp



SCENE X.

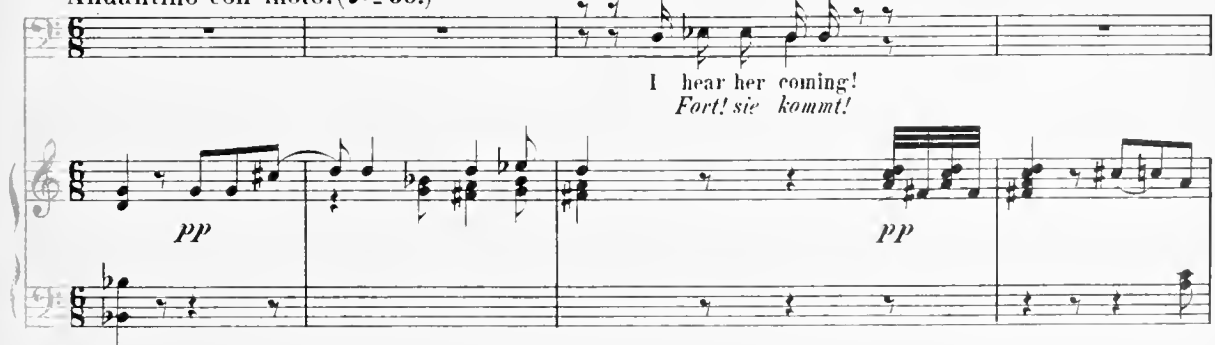
Moderato. (♩ = 88.)

Mephisto, entering.
(Mephisto herbeilehend.)

Recit.

Andantino con moto. (♩ = 56.)

sotto voce.

I hear her coming!
Fort! sie kommt!

Recit. *sotto voce.* FAUST. *sotto voce.*

Conceal thy-self be - hind these cur-tains Heavens! my heart will
Sie darf dich noch nicht seh'n. Lou-sche hier! Wohl! ror ban-ger

trem. *p*

MEPHIST.

break for ve - ry joy! Now make the most of time. Fare - well! Thy-self re -
Lust möcht'ich rer-geh'n Be - nü - tze dei - ne Zeit. Nur, Freund, be - herr - sche

p

Allegro. (♩ = 88.)

strain, or thou shalt lose her! (He conceals Faust behind the curtains.)
dich Sonst gehst du fehl. (Faust tritt hinter die Vorhänge.)

p

Good! my sprites and I now shall sing for you the sweet-est wed-ding
Gut! mei-ne Schaar und ich In - to - ni - ren nun flugs die schön-sten Hoch-zeits -

p *pp*

Allegro. (♩ = 72)

dit-ties. (Exit.)
lie-dr. (Ab.)

p *pp*

FAUST.

Recit.

Calm thee, my heart, be qui - et.
 Herz, wa - rum bebst du wie - der.

lunga
 pausa.

SCENE XI.

Enter Margaret with a lamp. — (Faust concealed.)
 (Margarethe mit einer Ampel tritt auf. — Faust verborgen.)

Allegretto non troppo presto e dolce. (♩ = 66.)

The piano accompaniment for Scene XI consists of three systems of staves. The first system shows the beginning of the piece with a piano (p) dynamic in the right hand and a pianissimo (pp) dynamic in the left hand. The second and third systems continue the musical development with various melodic and harmonic textures.

MARGARET.

Recit.

How sultry is the air!
 Es ist so dumpfig hier.

The piano accompaniment for Margaret's recitative consists of two systems of staves. The first system begins with a piano (p) dynamic and features a steady eighth-note accompaniment in the left hand. The second system continues this accompaniment while the right hand plays a more melodic line.

MARG. Recit.

I tremble like a child.
Mir wird, ich weiss nicht wie.

pp

'Tis my dream last night which fills my heart with sad-ness.
Seit dem ge-stri-gen Trau-me bin ich ganz ver-stö-ret.

ppp

Allegretto.

I saw him in my dream! him, my pre-des-tined
Ein an-ge-nehmes Bild sah ich mit Au-gen

ppp

Andante. (♩ = 50.)

love.
nie.

How handsome he was!
Ein schö-ner Mann!

poco f

O how
Ach! wär

Recit.

ten - der — was his love! How dear — — ly he loved me! and how
er mir — be-scher - ret! Er schwur, — — mich zu lie - ben. Ich em -

ppp *ppp* *ppp*

Allegro.

dear-ly I loved him! And shall we ev-er
pfand Him-mels - glück. Im weiten Raum des

p *f* *pp*

Moderato.

meet up - on this earth? What fol - ly!
Le - bens sucht mein Blick ihn ce - ge - bens!

pp *p*

THE KING OF THULE. (Gothic Song.)

Der König von Thule. (Gothisch Lied.)

Andantino con moto. (♩. = 56)

p *mf*

MARG.

She sings, while undressing.
(*Sie singt, indem sie sich auszieht.*)

There was a king in Thu -
Es war ein Kö - nig in —

le, Was — faithful till the grave, — To whom his
Thu - le gar — treu bis an das Grab — Dem —

mistress, dy - ing, A gold - - en gob - let gave. —
ster - bend sei - ne Buh - le Ei - nen gold - nen Be - cher gab. —

Naught was — to him more pre - cious. He drained it at — ev'ry
Es ging — ihm nichts da - rü - ber, er leer - te ihn bei je - dem

bout: His eyes — with tears — ran o - ver As — oft
Schmaus, die Au - - gen gin - gen ihm ü - ber So — oft

as he drank there - out.
er — trank da - raus.

perdendo.

p

When came his
Und —

p

time of dy - ing. The towns in his land he — told, —
als er kam zum ster - ben. Zählt' er die Städte all' im Reich, —

Naught else — to his heir de - ny - ing Ex - cept the gob - let of
Gönnt — Al - les sei - nen Er - ben, Nur den Be - cher nicht — zu -

gold. — He sat at the roy - al ban - quet, With his
gleich. — Er sass — beim Kö - nigs - mah - le, und al - le

knights of high de - gree In the lof - ty hall of his fa - thers.
 Rit - ter um ihu her. Auf ho - hem Fa - ter - saa - le,

In the cas - tle by the sea.
 Dort auf dem Schloss am Meer.

perdendo.

p *f* *p*

There stood the old ca - rous - er. And drank the last life - glow,
 Dort stand der al - te Ze - cher und trank die letzte Le - bens - gluth.

And hurled the hallow'd gob - let In - to the tide - he - low.
 Und warf den hei - li - gen Be - cher dann hin - un - ter in die Fluth.

He saw it plunging and fill-ing and sink-ing deep — in the sea. Then his
 Er sah ihn stür-zen und trin-ken, sah ihn ver-sin-ken tief ins Meer, Sci-ne

eye-lids fell for ev-er. And nev-er-more
 Au-gen thä-ten ihm sin-ken, Er trank nie ei-nen Tro-

drank he. There was a
 pfn mehr. Es war ein

king once in Thu-le, faith-ful was he
 Kö-nig in Thu-le, war treu, gar treu

(Deep sigh.)
 (Tiefer Seufzer.)
 to the grave. Ah!
 bis ans Grab! Ah!

Ped. una corda 1 *pp*

SCENE XII.

INVOCATION.

(Beschwörung.)

Allegro moderato. (♩ = 104.)

MEPHIST.

Recit.

Ye
Ihr

dim.

f

spi - - rits of flickering flame, Hith-er
Gei - ster un - be - ständ-ger Flam - men, Eilt her -

p

f

come!
bei.

Haste, I need your aid.
Schnell-er als der Wind!

mf

p

poco più allegro. (♩ = 144.)

ppp

Always in strict time.
(Stets im Zeitmass.)

MEPHIST.

Quick appear. Quick ap - pear!
Eilt her-bei, eilt her - bei.

Recit.

Ye will - o the-wisps, your bane - ful and treach - rous glimmers must be
Aus Sumpf und Moor schuart Irr - lich - ter euch hier zu - sam - men. Eu - er

wil - der a maid, and lead her un - to us. In the name of the de - vil get you
tü - cki-sches Licht rer - blen - de die - ses Kind. In's Teu - fels Na - men

dancing!
küpfet! And take care, ye fiddlers of
Wenn Eins nur dem Kreise ent -

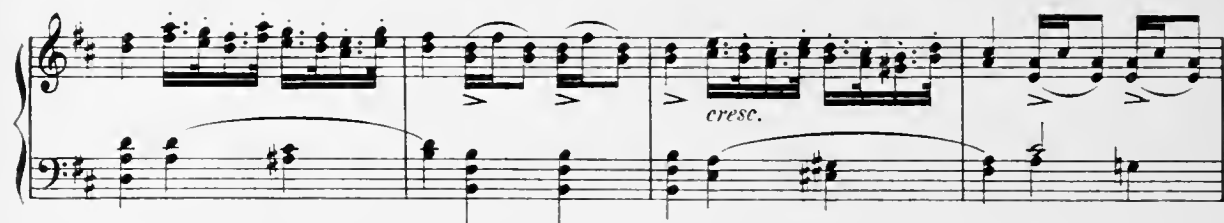
hell.
schlü - pft, to mark the measure well. else I will quench your glow.
Nicht tanzt um die - ses Haus Blas' ich euch Al - le aus.

MINUET OF THE WILL-O' THE-WISPS.

(Tanz der Irrlichter.)

Moderato. (♩ = 88.)

The musical score is written for piano in G major, 3/4 time. It consists of seven systems of two staves each. The tempo is Moderato, with a quarter note equal to 88 beats per minute. The key signature has one sharp (F#). The score includes various dynamic markings: *p* (piano), *cresc.* (crescendo), *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). The notation features a variety of chords, arpeggios, and melodic lines with slurs and accents. The piece concludes with a final cadence in the seventh system.



First system of the musical score. The right hand features a triplet of eighth notes in the first measure, followed by a series of chords and a final triplet. The left hand plays a steady eighth-note accompaniment. Dynamics include *p cresc.*, *ff*, a first ending bracket labeled *1*, *mf*, and *p*.

Second system of the musical score. The right hand continues with triplet patterns and chords. The left hand maintains the eighth-note accompaniment. Dynamics include *mf* and *p*.

Third system of the musical score. The right hand features a triplet of eighth notes in the first measure, followed by a series of chords and a final triplet. The left hand plays a steady eighth-note accompaniment. Dynamics include *p*, *p*, *p cresc.*, *ff*, and a first ending bracket labeled *1*.

Fourth system of the musical score. The right hand continues with triplet patterns and chords. The left hand maintains the eighth-note accompaniment. Dynamics include *mf* and *p*.

Fifth system of the musical score. The right hand features a triplet of eighth notes in the first measure, followed by a series of chords and a final triplet. The left hand plays a steady eighth-note accompaniment. Dynamics include *p cresc.*, *ff*, *p*, and *p*.

Sixth system of the musical score. The right hand continues with triplet patterns and chords. The left hand maintains the eighth-note accompaniment.

Seventh system of the musical score. The right hand features a triplet of eighth notes in the first measure, followed by a series of chords and a final triplet. The left hand plays a steady eighth-note accompaniment. Dynamics include *p*.



First system of musical notation. Treble and bass staves. Dynamics: *p cresc.*, *ff*, *pp*. A bracket with the number 8 is above the first measure.

Second system of musical notation. Treble and bass staves. Dynamics: *p*, *ppp*.

Third system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *f*, *ff*, *pp*. A bracket with the number 6 is above the treble staff.

Fourth system of musical notation. Treble and bass staves. Dynamics: *ppp*.

Fifth system of musical notation. Treble and bass staves. Dynamics: *pp*.

Presto e leggiero. ($\text{♩} = 144$.)

Sixth system of musical notation. Treble and bass staves. Dynamics: *ff*, *p*.

Seventh system of musical notation. Treble and bass staves.

First system of a musical score in G major (one sharp). The right hand features a continuous eighth-note melody. The left hand plays a bass line with chords and single notes. A fortissimo (*ff*) dynamic marking is present in the right hand towards the end of the system.

Second system of the musical score. The right hand continues the eighth-note melody. The left hand features a more active bass line with chords. A piano (*p*) dynamic marking is present in the left hand.

Third system of the musical score. The right hand continues the eighth-note melody. The left hand features a more active bass line with chords. A mezzo-forte (*mf*) dynamic marking is present in the right hand.

Fourth system of the musical score. The right hand continues the eighth-note melody. The left hand features a more active bass line with chords.

Fifth system of the musical score. The right hand continues the eighth-note melody. The left hand features a more active bass line with chords.

Sixth system of the musical score. The right hand continues the eighth-note melody. The left hand features a more active bass line with chords. A crescendo (*cresc. molto.*) marking is present in the right hand.

Seventh system of the musical score, divided into two sections. The first section is marked *Moderato.* and the second section is marked *Presto.*. The right hand features a continuous eighth-note melody. The left hand plays a bass line with chords and single notes. Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo).

Moderato.

Presto.

pp *f* *tr* *p*

RECITATIVE.

Allegro non troppo. (♩ = 76.)

Recit. MEPII.

p *mf* *Recit.*

Come on We'll
Jetzt hier! wir

strike up a mor-al song. this dam-self's car to tick-le, the more
las-sen ein mo-ra-lisch Lied-chen nun er-tö-nen, wir be-

mf

Allegretto. (♩ = 112.)

f *p* *f*

sure - - - ly to he-guile her heart.
thö - - - ren sie de-sto mehr.

Serenade of Mephistopheles, with Chorus of Will-o' the-wisps.
(*Ständchen des Mephistopheles und Chor der Irrlichter.*)

Allegro. Waltz movement. ($\text{♩} = 72.$)

MEPHIST.

Why dost thou wait At the
Was machst du hier vor des

door of thy lov - er. Why dost wait at the
Lich - sten, des Lieb - sten Thür. vor des Lieb - sten

door of thy lov - er, My fool-ish Kate, in the
Thür so früh hier, Käth'-rin-chen hier bei dem

gray of the morn - ing? Why dost wait, fool - ish
er - sten, beim er - sten Ta - ges - blick? o lass

Kate, fool - ish Kate? O be-ware, Nor en-ter there! Trust his fair -
skin, lass es skin! Lässt er dich als Mädchen ein, lässt er dich

ff

speech-es nev - er. Men de - ceiv - ers were
 nicht so zu - rü - cke. Mül - chen lüsst er hin -

ff

p *cresc.*

ev - er: Men de - ceiv - ers were ev - er. And
 ein. Kein Mül - chen kehrt je zu - rü - cke, kehrt

p *cresc.*

f

love is but a snare. Yes love is but a
 je zu - rü - cke, Hör mich lass es lass es

f

snare.
sein.

Why dost thou wait at the door of thy
 Was machst du hier vor des Lieb - sten, des

p

lov - er. Why dost wait at the door of thy
 Lieb - sten Thür vor des Lieb - sten Thür so

lov - er, My fool-ish Kate, In the grey of the
frü - her, Kath-rin-chen hier bei - dem er - sten, beim

morn - - - ing? Why dost wait, fool - ish Kate, fool - ish Kate!
er - - - sten Ta - - ges-blick? o lass sein, lass es sein.

BASS I.

BASS II.

Fool - ish Kate!
Lass es sein.

Fool - ish Kate!
Lass es sein.

crese. - - - *f* *f*

MEPHIST.

(Demoniac laughter.) Ha!
(Teuflisches Lachen.) Ha!

TEN. I. II.

BASS I.

BASS II.

Ha!
Ha!

Ha!
Ha!

Ha!
Ha!

ff *p*

Maid-en, take heed! Lose no time here in
Nehmt euch in Acht, Ist's gr - schen, ist's voll -

p

sigh - ing, Lose no time, lose no time here in
bracht, neh - met Euch fein in Acht, ist's roll - bracht, ist's ge -

sigh - ing. Reck well my rede: Shun the dan - ger by
sche - hen. Dann gu - te Nacht gu - te Nacht gu - te

fly - ing. O take heed, fool - ish Kate O take
Nacht, gu - te Nacht gu - te Nacht gu - te Nacht gu - te
TEN. I. II.

BASS I.
O take heed, O take
Gu - te Nacht gu - te

BASS II.
O take heed, O take
Gu - te Nacht gu - te

heed! Trust his fair speeches nev - er, Trust his fair speeches
Nacht. Ich! hüt - tet ihr euch lieb, Ihr ar - - men, ar - men

heed! Trust his fair speeches
Nacht. Ihr ar - men ar - men

heed! Trust his fair speeches
Nacht. Ihr ar - men ar - men

heed! Trust his fair speeches
Nacht. Ihr ar - men ar - men

ff

nev - er, Men de - ceiv ers were ev - er,
Din - ger, Thä - tet nichts ihr zu Lieb' Dem

ff

nev - er, Men de - ceiv ers were ev - er,
Din - ger Thä - tet nichts ihr zu Lieb' Dem

ff

nev - er, Men de - ceiv ers were ev - er,
Din - ger Thä - tet nichts ihr zu Lieb' Dem

ff

nev - er, Men de - ceiv ers were ev - er,
Din - ger Thä - tet nichts ihr zu Lieb' Dem

p

Men de - ceiv ers were ev - er. And love is
schön - sten Dieb nichts zu Lieb' Als mit dem Rin - ge am

mf *cresc.*

Men de - ceiv ers were ev - er.
schön - sten Dieb nichts zu Lie - be

p

Men de - ceiv ers were ev - er.
schön - sten Dieb nichts zu Lie - be

p *cresc.*

f

but a snare. Yes, love is but a snare.
Fin - ger, am Fin - ger, hört ihr als mit dem Ring.

f

Yes. love is but a snare.
ja hört ihr als mit dem Ring.

f

Yes. love is but a snare.
ja hört ihr mit dem Ring.

f

Yes. love is but a snare.
ja hört ihr als mit dem Ring.

Maid - en, take heed, Lose no
Nehmt euch in Acht, ist's ge -

O take
Ist's ge -

Love is but a snare. Fool - ish Kate, be-ware!
Nehmt euch fein in Acht, eh' es ist rollbracht.

O take
Ist's ge -

Love is but a snare. Fool - ish Kate, be-ware!
Nehmt euch fein in Acht, eh' es ist rollbracht.

O take
Ist's ge -

mf *mf* *p*

time here in sigh - ing. Lose no time, lose no
scheh'n ist's roll - bracht, neh - met Euch fein in Acht, ist's roll -

heed, O take heed, Lose no time here in sigh - ing, lose
scheh'n ist's roll - bracht, neh - met Euch fein in Acht, eh' es

heed, O take heed, Lose no time here in sigh - ing, lose
scheh'n ist's roll - bracht, neh - met Euch fein in Acht, eh' es

heed, O take heed, Lose no time here in sigh - ing, lose
scheh'n ist's roll - bracht, neh - met Euch fein in Acht, eh' es

time here in sigh - ing. Reck well my rede. Shun the
bracht ist's ge - sche hen. Dann gu - te Nacht, gu - te

no time in sigh - ing. Reck well my rede! Reck well my
ist roll - bracht, ist's coll - bracht. Dann gu - te Nacht, gu - te

no time in sigh - ing. Reck well my rede! Reck well my
ist roll - bracht, ist's roll - bracht. Dann gu - te Nacht, gu - te

no time in sigh - ing. Reck well my rede! Reck well my
ist roll - bracht, ist's roll - bracht. Dann gu - te Nacht, gu - te

dan - ger by fly - ing. O take heed, fool - ish Kate! O take
Nacht gu - te Nacht gu - te Nacht gu - te Nacht gu - te Nacht gu - te
crese.

rede. Shun the dan - ger by fly - ing. O take heed, foolish Kate! O take
Nacht gu - te Nacht gu - te Nacht gu - te Nacht Dann gu - te Nacht gu - te
crese.

rede. Shun the dan - ger by fly - ing. O take heed, foolish Kate! O take
Nacht gu - te Nacht gu - te Nacht gu - te Nacht Dann gu - te Nacht gu - te
crese.

rede. Shun the dan - ger by fly - ing. O take heed, foolish Kate! O take
Nacht gu - te Nacht gu - te Nacht gu - te Nacht Dann gu - te Nacht gu - te
crese.

crese.

ff

heed!
Nacht.

Ha!
Ha!

heed!
Nacht.

Ha!
Ha!

heed!
Nacht.

Ha!
Ha!

heed!
Nacht.

Ha!
Ha!

ff

f

listesso tempo.

Hush! now dis - ap - pear!
Still! ver - schwindet nun!

Will-o' the - wisps vanish.
(Die Irrlichter verschwinden.)

p

Keep si - - -
Ge - räusch - - -

dim.

lence! Let us list to the coo-ing of our doves.
los! Jetzt gelauscht, Wie man Füss um Füsse tauscht.

perdendo. *pp* *long Pause.*

SCENE XIII.

Andantino non troppo lento. (♩ = 56.)

pp *pp*

pp

Margaret, seeing Faust. Recit.
Margarethe Faust erblickend. O God! what do I
Mein Gott! Ich

p cresc. *fpff una corda.*

see? can it be he? Can I be - lieve my eyes?
träume. mich täuscht der Schein. Kann ein Traum wirk-lich sein?

pp *pp*

TRIO AND CHORUS.

SCENE XIII.

Andante. (♩ = 56.)

(Trio und Chor.)

FAUST.

p a mezza voce ed appassionato assai.

An - gel a - dor'd, — Whose dear and love - ly im - age, While
Himm - li - sches Bild, — das mei - ne See - le fül - - let, Das

p una corda.

yet I had not known thee, il - lu - mined my dark soul! — At
mei - nem schön - sten Trau - me so — wun - der - bar ent - schrebt, — Ich

last I thee be - hold — And o'er the jea - lous clond-veil Which hid thee
bin dir end - lich nah', — Rein Wol - ken-flor ver - hül - let dich mei - nem

from my sight My love the vic - t'ry hath won, —
Blick. Du bist, — was ich e - wig er - strebt. —

MARG.

Mar - ga - ri - ta, I love thee! Thou know'st my name, — And
Mar - ga - re - the, Ge - lieb - te! Du, nen - nest mich — Dein

MARG.

I too have of-ten whisper'd thine — Faust! (timidly.)
 Na - me ist mir auch wohl be - kannt Faust! (schüchtern.)

FAUST.

That name — is
 Du hast ihn ge-

mine, — but I will take an - oth-er. if it please thee
 nannt, — Ein an - d'rer sei's, wenn ei-nen an-dern du er-

In dreams — I thee have seen.
 Ich sah — im Trau-me dich.

bet-ter. Hast seen me
 le-sen Im Trau-me

such as I see thee now. I know thy voice, thy
 Drum bin ich sa-rer-traut Der-sel-ben Stim-me

in thy dreams?
 sahst du mich?

face. thy sweet and win - ning speech. —
 Laut, Das - sel - be sanf - te We - sen

poco riten. n tempo.
 Ah! for thee I longed.
 Ich glaubt' an dich

And didst thou love me?
 Lieb - test du mich?

Mar - ga - ri - ta, I
 Mar - ga - re - the, du

poco cresc. p poco riten. poco f p

un poco riten. a tempo.
 My ten - der love was thine by in - spi - ra - tion.
 Mei - ne herz - lich - sten Küs - se, Längst schon sind sie dein.

love thee!
 Sü - sse

un poco riten. a tempo.
 Mar - ga - ri - ta is
 Mar - ga - re - the ist

f a tempo. p

O dear - est
 Freund - li - ches

mine!
 mein!

pp

love, _____ Thy sweet and no - ble
Bild, _____ das mei - ne See - le

Ah!
O

im - - - age, O dear - - est
füll - - - let, Freund li - - ches

An - - gel a -
Himm - - li - - sches

pp

love, _____ Thy sweet and no - ble im - - age, While
Bild, _____ das mei - ne See - le füll - - let, Das

dored. _____ Whose dear and love-ly im - - age, While
Bild, _____ das mei - ne See - le füll - - let, Das

yet I had not known thee. Shone bright - ly in my
mei - - nem schönsten Trau - - me so wun - der - bar ent -

yet I had not known thee. Il - lu - mined my dark
mei - - nem schönsten Trau - - me so wun - der - bar ent -

soul! At last I thee be - hold, And
schwebt Ich bin dir end - lich nah, Kein

o'er the jea - lous cloud - veil Which hid thee from my
Wöl - ken - flor rer - hül - - let Dich meinem Blick Du

sight. Thy love the vic - - t'ry hath
bist was ich e - - wig er -

sight. My love the vic - - t'ry hath
bist was ich e - - wig er -

won. Now at last the vic - to - ry
strebt Ja du bist was mein Herz

won. Thou art mine! Thou art mine!
strebt Ja du bist was mein Herz

thy _____ love hath won.
 stets _____ er - strebt.

Thou _____ art mine! Dear-est maid, sweet-est
 stets _____ er - strebt. Mar-ga - re - the, mein

f *p*

O what trans - ports of plea - sure To his
 So viel Glück macht mich be - ben An dein

trea - sure! To my love with - out mea - sure Yield thee
 Le - ben Ist dir al - lein er - ge - ben An mein

p *f* *p*

arms _____ To his arms me im - pel!
 Herz, _____ An dein Herz zieht es mich. (with warmth.)
 (feurig.)

now, _____ Yield thee now, I im - plore Dear-est maid, sweet-est
 Herz, _____ An mein Herz ruf' ich dich Mar - ga - re - the mein

f *p* *f* *p*

O what trans - ports of plea - - - sure.
 So viel Glück macht mich be - - - ben

trea - - - sure To my
 Le - - - ben Auf

f *p* *p*

Born of love with - out meas - ure To thy
 Auf e - wig dir er - ge - ben Ge -

love with - out meas - ure.
 e - wig dir er ge - ben.

f \Rightarrow *p* *f* \Rightarrow *p* *pp*

Yield thee
 Un -

arms. — me im - pel! What gen - tle languor seiz - es my whole
 lieb - ter, bin auch ich. Mich fasst ein na - men - los' doch sü - sses

now. — I im - plore.
 sâg - lich lieb' ich dich!

smorz. poco a poco.
ppp
cresc. poco a poco.

be - ing.
 Ban - gen.

For thy em - brace my heart fond - ly
 Lass, theu - res Kind, mei - nen Arm dich um -

dim. poco a poco
cresc. poco a poco

In my eyes are tears All is
 Wa - rum füllt mein Blick Sieh' mit

yearn - eth Come! O come!
 fan - gen! Komm' o komm!

dark - ness I faint All is
 Thra - nen? ist's Schmerz ist es

Sweet love!
 Komm' komm'

0
 o

dark - - - ness ah! I
 Ah - - - nung ist's das

perdendo.

come!
 komm!

cresc.

die!
 Glück?

p

cresc.

cresc. molto.

cresc. molto.

SCENE XIV.

Allegro. (♩ = 116.)

MARG.

Mephisto, entering abruptly.

(Mephisto, hastig auftretend)

A - way, it is too late!
 Fort, fort! schon ist's zu spät.

mf

poco *p*

Who is this
 Wer darf uns

FAUST.

MEPHIST.

man? A brute! Nay, a friend.
 stö - ren? Ein Thier! O - der Freund.

MARG.

Ab! his glance with hor - ror freez - es my
 O, es weht Groun mich an. seit er

MEPHIST.

FAUST.

blood! No doubt, I am in - trud - ing. Who bade thee
 hier Zur Un - zeit wollt' ich wet - ten Hér hiess dich

MEPHIST.

en - ter here? I come to save this an - gel.
 kom - men, Freund? Das Fräu - lein gillts zu ret - ten.

Een now the neighbors all. A -
 Ver - nehmt, was sich be - giebt Al - le

wak - end by our songs, Run hith - er and point ont the house to pas-sers
 Nach - barn sind wach Man zeigt la-chend den Lichtschein in die-sem Ge-

by at Marg'-ret they are scof - fing. And they call for her
 mach at Spot - tend nen-nen sie Gret - chen. gehn die Mut-ter zu

moth - er. The dame will soon be here. O ter - - - - - ror!
 we - cken Die Al - te hat's ge - hört O Schre - - - - - cken.

poco f

FAUST.

MEPHIST. FAUST. MEPHIST.

We must be off. Death and hell! Soon shall you meet a -
 Dram ei - le fort Höl-le und Tod! Treffst ihr euch näch-stens

poco f

gain. Con - so - la - tion is near. Fol - lows close up - on
 doch. Heu - te drängt die Noth Mor - gen winken euch

mf

MARG.

sor - row: Then fare - well, dear - est love! We shall
 Freu - den, Ja, man kommt, Theu - rer Faust, O, wie

meet — on the mor - row. Now tar - ry not, they come!
 herb — ist das Schei - den! Bis mor - gen le - be wohl!

FAUST.

Fare - well then,
 Leb' wohl, du.

senza ritardanza.

bliss - ful night, — Which scarce - ly had be - gun! — Fare -
 schö - ne Nacht — Um die mich Göt - ter nei - den Du

p *ppp*

well, rich feast of love, which I had hoped to taste!
 gold - nes Lie - bes - fest. Glück mei - nes Traum's leb' wohl.

MEPHIST.

Come
 Fort,

Wilt thou no more re - turn —
Wie schnell zer - rann' mein Glück —

on, the morning dawns!
fort! der Tag er - wacht

Hour of rap - ture too fleet - ing. In which my soul, erst plung -
Wer ver - birgt mir die Zu - kunft? Kehrt die Nacht je —

— in grief. To joy at length a - woke? Wilt thou no more re -
— zu - rück, Wo mir das Glück ge - lacht? Kehrt die Nacht je zu -

turn? — Wilt thou no more re - turn? — Wilt thou no more re -
rück — Wo mir das Glück ge - lacht? — Kehrt die Nacht je zu -

turn, Too fleet - ing hour. in which my soul, erst plunged in
rück Wo mir das Glück ge - lacht? Kehrt je die Nacht zu - rück Wo

ppp

riten. *rall.*

grief, To joy, to joy, at length a - woke, at length to joy, to
 mir, ge - lacht das Glück? Kehrt die - ses sü - sse, sü - sse Glück mir

riten. *rall. poco f*

poco cresc.

FAUST.

joy a - woke?
 je zu - rück?

TEN. I.

CHORUS of men and women in the street.
 (CHOR der Nachbarn.)

TEN. II.

BASS I.

BASS II.

a tempo.

p *f*

ad. *

Hol - la, Dame Op - pen -
 Hol - la, Frau Mar - the

MEPHIST.

The crowd is
 Sie pal - tern

heim!
 hört!

See what your daugh - ter's do - ing!
 Thut eu - rer Toch - ter weh - ren.

heim!
 hört!

See what your daugh - ter's do - ing!
 Thut eu - rer Toch - ter weh - ren.

heim!
 hört!

See what your daugh - ter's do - ing!
 Thut eu - rer Toch - ter weh - ren.

heim!
 hört!

See what your daugh - ter's do - ing!
 Thut eu - rer Toch - ter weh - ren.

com - ing:
wa - cker

SOPRANI I.

SOPRANI II.

There's a lov -
Ein Ga - lan

There's a lov -
Ein Ga - lan

The warn - ing's not one whit too soon.
Hört gu - ten Rath, sie treibt es kraus

The warn - ing's not one whit too soon.
Hört gu - ten Rath, sie treibt es kraus

There's a lov -
Ein Ga - lan

The warn - ing's not one whit too soon. 'Tis
Hört gu - ten Rath, sie treibt es kraus, sie

Let us ha - sten a - way!
Die - ses Volk möcht' uns fahn.

er now in your house,
schlich in eu - er Haus!

er now in your house,
schlich in eu - er Haus!

And Glaub't you and all
Glaub't un - serm Wort, der

And Glaub't you and all
Glaub't un - serm Wort, der

er now in your house, And Glaub't you and all
schlich in eu - er Haus! Glaub't un - serm Wort, der

not treibt one whit too soon. You and all
es gar zu kraus. Ja, auf Wort, der

[illegible]

MARG.

O Gott! heav'n! Gott! Dost hear their foul jibes? If
O bit - ter - rer Spott! Wenn sie

Hol - la! Hol - la! Hol - la! Hol - la! Hol - la! Hol - la! Hol - la! Hol - la!

MARG.

thou be found with me, my life they'll sure - ly take.
nah'n Dich hier fin - den des To - des wär' ich dann

MEPHIST.

Come, 'tis
Jetzt ist's

MARG.

Farewell! fare - well! Make thy e -
Leb - wohl leb - wahl Theu - rer! Ge -

FAUST.

O de - spair!
MEPHIST. Ras't das Volk?

time to be go - ing.
Zeit, zu verschwinden.

O what fol - ly!
Gu - te Nach - barn!

scape thro' the gar - den gate.
FAUST. Durch den Gar - ten hin - aus

O my an - gel, fare thee
Mor - gen Nacht sü - sses

MEPHIST.

well! Quick a - way! quick a - way!
Rind Mor - gen Nacht, fort ge - schwind.

p cresc.

The same movement and the same value of measure.
(*Gleiches Tempo und gleicher Taktwerth.*)

Dear - - - est Faust,
Theu - - - rer Faust,
cresc. *f*

Now do I know. at last, all the joy of ex - ist - ence
(*f*) *mei - nes Le - bens Stern bist du end - lich er - schie - nen*

mf Thus I drag thee a - round. at my pleas - ure
Ha der Tag mei - nes Siegs ist er - schie - nen

(♩ = 116.)

mf *cresc.* *f*

Hap pi - ness, thou dost smile up - on me, Call'st me to thee.
Liegt mein Glück mir so nah Liegt so nah

haugh - ty Faust! Lo, the hour ap - proach - es. lo, the hour ap -
stol - - zer Faust! dei - ne Stun - de na - het dei - ne Stun - de

mf *p*

Dear - - - est Faust!
Theu - - - rer Faust!

and I come. At last thou art mine! Love a ne'er dy - ing
mir mein Glück so fer - ne der Schmerz! Lie - be hei - li - ge

proach - es in which thou shalt be mine. Slave of love, whose
na - het mein ge - hört die - ses Herz Lie - be, sü - - sse

f *f* *p* *cresc.*

Un - to thee I give my
Wie - mein Stern mir er -
 flame in my ho - som hath kin - dled
Lie - be nur dir will ich die - nen
 joys thou ne'er shalt taste. In hell thy fierce de - sires shall in -
Lie - be knech - tet dich und mir nur die - net *Faust.* mir al -

sf *P*

whole self. Love a ne'er dy - ing
schie - nen. *Lie* - be hei - li - ge
 Love a ne'er dy - ing
Lie - be hei - li - ge
 flame and tor - ment thee. In hell
lein sollst du die - nen und mir
p *cresc.*

flame in my ho - som hath kin - dled.
Lie - be nur dir will ich die - nen
 flame in my ho -
Lie - be nur dir
 thy fierce de - sires shall in - flame and tor -
nur stol - zer *Faust* mir al - lein sollst du
cresc. *sf* *P*

O my
Faust dir

som will hath kin - dled. Of my con - sum - ing love
ich die - nen nur dein all - mächt' - ger Hauch

ment thee.
die nen.

Lo, the hour ap -
Dei - ne Stunde ist

cresc.

cresc.

heart's — joy! my sole treas - ure!
e - - - wig Faust dir e - - - rig

soon shall I taste the joy. Of my con -
hobt See - len him - mel - wärts Nur dein all -

proach - es. Lo, the hour ap - proach - es,
na - - he dei - ne Stun - de ist na - - he

To lose — thee, were to die! —
dir na - - - he bleibt mein Herz. —

sum - ing love. Soon shall I taste the joy. —
mächt' - ger Hauch hobt See - len him - mel - wärts. —

haugh - ty Faust, haugh - ty Faust In which thou shalt be mine. —
mir ge - hört die - ses Herz mir ge - hört die - ses Herz. —

cresc.

Musical score for "L'Espresso" by Franz Schubert, Op. 29, No. 1. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. It features a piano introduction with a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support. The score includes a "p cresc. molto." marking at measure 10.

[illegible]

- - to thee my whole self I
mein Stern mir er - - schie - -

Hap - pi - ness. thou dost smile up - on me.
Liegt mein Glück mir so nah

haugh - ty Faust! Lo, the hour ap - proach - es.
Stol - - zer Faust! dei - ne Stun - de na - het

mf

give. *nen.* O *Lieb* - - - loved *stes* Faust. *Herz*

Callst me to thee, and I come. At last, thou art mine.
Liegt so nah mir mein Glück so fer - ne der Schmerz

Lo, the hour ap - proach - es In which thou shalt be mine.
dei - ne Stun - de na - - het mir ge - hört die - ses Herz

mf *mf*

In my
Nur dir

Lo, the hour ap - proach - es when thou shalt be mine.
Bei - ne Stun - de naht mein ge - hört die - ses Herz

cresc. *mf un poco f*

My life give
O Theu - rer

bo - som a ne'er dy - ing flame love hath kin - dled.
hei - li - ge Lie - be nur dir will ich die - nen.

cresc.

I un - to thee, my be - lov - ed.
Faust! Wie mein Stern mir er - schie - nen!

In hell thy — fierce de -
Ja, mir nur — die - net

mf

My sole treas - ure art
E - wig nah' — bleib' ich

In my bo - som a flame love hath kin -
Dir heil' - ge — Lieb' — al - lein weih' ich mein —

sires shall in - flame and tor - ment thee.
Faust mir al - lein sollst du die - nen.

thou. Ah! to lose
dir E - wig na -

dled. Of my fond love. my ar - dent love I
Herz dein Hauch al - lein dein Hauch al - lein trägt

Faust, lo, the hour ap - proach - es in which thou
Ha! dei - ne Stun - de naht, Schan ge - härt

ff

thee, to lose thee were to die! A
 he, dir na - he bleibt mein Herz der

soon shall taste the joy. Of my fond love I
 See - len him - mel - wärts! Dein Hauch al - lein trägt

shalt be mine, the hour is now ap - proach - ing when
 mir dein Herz! Ha dei - ne Stun - de naht, schon ge -

nev - er dy - ing flame in my bo -
 Lie - be mächt' - ger Hauch trägt uns, trägt

soon shall taste the joy. Love a ne'er dy - ing flame in my bo -
 See - len him - mel - wärts Nur dir hei - li - ge Lie - be ge - hört

thou shall be mine, the hour is now ap - proach -
 hört mir dein Herz Ha! dei - ne Stun - de naht

som love hath kin - dled. Déar - est Faust,
 uns him - mel - wärts, Theu - rer • Faust

som hath kin - dled. Love a
 jetzt ganz mein Herz Nur dir

ing when thou shalt be mine. Yes, the hour is near, the
 mein ge - hört ganz dies Herz Stol - zer Faust du bist mein Ha,

In my ho - - som love a flame hath kin - dled.
Lie - be trägt uns him - mel - wärts

ne'er dy - ing flame in my ho - - som hath kin - dled.
hei - li - ge Lie - be ge - hört jetzt ganz mein Herz

hour is now ap - proach - - ing when thou shalt be
dei - ne Stun - de naht mein ge - hört ganz dies

My sole treas - ure! dear - est Faust to lose
e - - wig na - he dir bleibt mein Herz

Of that love I shall ere long, taste the joy.
dir ge - hört ganz mein Herz, ganz mein Herz,

mine. when thou shalt be mine.
Herz mein ge - hört ganz dies Herz.

There's a lov - er
Schlüpft ein lock - rer

There's a lov - er
Schlüpft ein lock - rer

There's a lov - er
Schlüpft ein lock - rer

There's a lov - er
Schlüpft ein lock - rer

There's a lov - er
Schlüpft ein lock - rer

thee were to die! To
bleibt dir mein Herz dir
Of
Nur

now in your house, And mark ye well! ere long he'll get ye all in
Ja - gel ins Haus Wird sich der Haus - stand bald ver - meh - ren bald in
now in your house, And mark ye well! ere long he'll get ye all in
Ja - gel ins Haus Wird sich der Haus - stand bald ver - meh - ren bald in
now in your house, And mark ye well! ere long he'll get ye all in
Ja - gel ins Haus Wird sich der Haus - stand bald ver - meh - ren bald in
now in your house, And mark ye well! ere long he'll get ye all in
Ja - gel ins Haus Wird sich der Haus - stand bald ver - meh - ren bald in

lose thee, be - lov - ed, 'Tis to die, 'tis to die.
na - he, dir na - he, bleibt mein Herz, bleibt mein Herz!

my con - sum - ing love I soon shall taste the joy.
dein all - mächt - ger Hauch hebt uns him - mel - wärts
Lo, the hour ap - proach - es in which thou shall be mine,
Dei - ne Stun - de na - het mein ge - hört die - ses Herz,

trou - ble. trou - ble. trou - ble. trou - ble.
meh - ren. meh - ren. meh - ren. meh - ren.
Hol - la! Hol - la! Hol - la! Hol - la!
Hol - la! Hol - la! Hol - la! Hol - la!

trou - ble. trou - ble. trou - ble. trou - ble.
meh - ren. meh - ren. meh - ren. meh - ren.
Hol - la! Hol - la! Hol - la! Hol - la!

'tis to die. to lose thee ah
Lie - be trägt - uas him - mel wärts na - he

Of my love I soon shall taste the joy
him mel - wärts, he - bet uns him - mel - wärts

in which thou shalt be mine the hour ap - proach - es in which
mein ge - hört die - ses Herz nah' ist die Stun - de ganz mein ge -

Hol - la! Dame Op - pen - heim!
Hol - la! Frau Mar - the hört!

Hol - la! Dame Op - pen - heim!
Hol - la! Frau Mar - the hört!

Dame Op - pen - heim!
Frau Mar - the hört! See what your daugh - ter's do - ing.
Thut eu - rer Toch - ter weh - ren.

Dame Op - pen - heim!
Frau Mar - the hört! See what your daugh - ter's do - ing.
Thut eu - rer Toch - ter weh - ren.

Dame Op - pen - heim!
Frau Mar - the hört! See what your daugh - ter's do - ing.
Thut eu - rer Toch - ter weh - ren.

this were death! ah! Yes! to
dir bleibt mein Herz ah! ja dir

Soon, ah soon, ah! Of my fond
him mel - wärts ah! ja nur dein

thou shalt be mine. ah! near's the
hört die - ses Herz ah! mein ge -

ah ah ah ah ah ah ah ah ah.
ah ah ah ah ah ah ah ah.

ah ah ah ah ah ah ah ah ah.
ah ah ah ah ah ah ah ah.

Hol - la! Ha ha ha ha ha ha ha ha.
Hol - la! Ha ha ha ha ha ha ha ha.

Hol - la! Ha ha ha ha ha ha ha ha.
Hol - la! Ha ha ha ha ha ha ha ha.

Ha ha ha ha ha ha ha ha.
Ha ha ha ha ha ha ha ha.

Ha ha ha ha ha ha ha ha.
Ha ha ha ha ha ha ha ha.

lose na - the 'tis to die! her
love Hauch. soon shall I taste him the joy! wärts.
hour hört when thou shalt be mine! her
Hol - la! Dame Op - pen - heim! Hol - la! la!
Hol - la! Frau Mar - the hört Hol - la! la!
Hol - la! Dame Op - pen - heim! Hol - la! la!
Hol - la! Frau Mar - the hört Hol - la! la!
Hol - la! Dame Op - pen - heim! Hol - la! la!
Hol - la! Frau Mar - the hört Hol - la! la!

Cass.

PART IV. (VIERTER THEIL.)

ROMANCE. (Romanze.)

SCENE XV.

Andante un poco lento. (♩ = 50.)

PIANO.

pp

Margaret alone.
(Margarethe allein.)

My heart with grief is
- Da - hin ist mei - ne
a tempo. *l'ar-den-te*

poco riten.

p

heav - y. My peace of mind is o'er: Ne'er a - gain shall I
Ru - he. Mein Herz ist, ach so schmer, Mei - ne Ruh' find' ich
flam-me Con - sume mes beart jours Ah! la Paix de mon

poco riten.

find it, Ah! nev - er, nev - er more! ah! nev - er, nev - er
nim - mer. Und nim - mer, nim - mer - mehr. ach nim - mer, nim - mer -
a - me A done fui pour tou jours A done fui pour tou

poco riten.

Tempo I. un poco più animato.

more! mehr! Where my love is not with me. Is to me as the
jealous *No ich ihn nicht hab.* *Scheint die Welt mir ein*
Son de - part son ab - se - nce *Sont pour moi le cer -*

Tempo I. un poco più animato.

tomb, Grab, ceul
My life, without his pres - ence, All
er - gält ist all' mein Le - ben Ach,
Et loin de sa pre - sence Tout

shrouded is in gloom! My brain, so sore be - wil - der'd, Hath no
wo ich ihn nicht hab'. Mein ar - mer Kopf, mein ar - mer Kopf er ist -
tout me par aïen deuil a - lors ma pauvre tête Se de -

mf p *mf p* *mf p*

pow'r of thought, My dull and fee - ble sen - ses Are en - tire -
mir zer - rückt, Mein ar - mer Sinn zer - dün - kelt, mein ar -
rangt bien - tôt Mon fai - ble cœur s'a - ret - te Puis sa glâce

mf p *mf p* *poco f* *p riten.*

- ly dis - traught.
- mer Sinn zer - stückt,
an - sa - tot

Tempo I.

pp

pp *poco rit.*

Tempo I.

I look out at the case - ment, His
 Nach ihm schau' ich al - lei - ne, Sein
 Sa mar - che que j'ad - mire son

fine, tall form to see: To meet him and be
 Gang, sein' ed - le Ge - stalt, Das Lü - cheln sei - nes
 port si gra - ci - eux Sa bouche aux doux sou -

with him, Is heav'n's own joy to me. His
 Mun - des, Und sei - ner Au - gen Ge - walt der
 mires he charme de ses yeux Sa

poco f

proud — and no - ble hear - ing: Of his smile — the win - ning
 Wohl - laut sei - ner Stim - me, Sei - ner Re - de Zau - ber -
 vox en - chan - ter - esse Dont il sait rien de ra

grace, — Of his hand of his hand the soft pres - And ah!
 fluss, — Dann sein Hän - de - druck, sein war - mer Hän - de - druck Und ach!
 sen De sa main de sa main la caresse Ne las

trem. f p

p

his fond em - brace! My heart with grief is heav-y, My
und ach! sein Fuss! Ihr lie - ben, lie - ben Küss - se, ihr
et son bai - ser d'une am - our - eu - se Clame

pp *p*

peace of mind is o'er: Ne'er a - gain shall I find it, Ah,
macht das Herz mir schwer, Mei - ne Ruh' find ich nim - mer und
su - ment mes deuy jours Ah! la paix de mon ame

sf *p*

rall.

nev - er. nev - er more! ah, nev - er. nev - er
nim - mer, nim - mer - mehr, ach! nim - mer, nim - mer -
donc fuir pour tou - jours A donc fuir pour tou -

rall.

Tempo I. (♩ = 96.)

più animato ed agitato.

more! All day long, to be near him Fond - ly
mehr! Nach ihm, nach ihm al - lein Schau ich
mehr! Je suis a ma fen - etre Ou de -

più animato ed agitato.

yearns my poor heart: Ah, could I tight - ly clasp him, I would
sehn - suchts - roll aus. nach ihm geh' ich al - lei - ne scheu und
nors tout le jour C'est pour voir par - aître ou ha -

ne'er let him part. Ah, could I could I tight - ly clasp
 bang' aus dem Haus. Mein Bu - sen drängt nach ihm sich hin.
 ter son me - tour Mon cœur bat mon cœur et se

cresc.

him. I would ne'er let him part. Ah.
 dürft' ich, I dürft' ich ne' nach dürft' ich fas - sen, Au
 pres - se Des an'il le sent ven - ir

could I tight - ly clasp him. I would ne'er let him part.
 hal - ten ihn und küs - sen ihn ganz so wie ich wollt.
 que ma main dresse plus que moi - ur

riten.

trem.

Tempo I, appassionato assai.

Him with kis - ses I'd smoth - er All glowing with love's fire. And on his
 Dürft' ich ihn fas - sen, hal - ten und küs - sen wie ich wollt; an sei - nem
 Car - es - ses de l'anne Que je voulais in jour Vour s'exhal

f *p* *pp*

lips still hang - ing I'd fain at last ex - pire! Yes, on his lips still
 küss' an sei - nem küss' rer - ge - hen sollt. Welch' Glück! an sei - nem hei - ssen
 mon ame dans ses bras d'a - mour Vour s'exhal - er mon

cresc. molto.

hang - ing. I'd fain at last ——— I'd fain at last ex - pire!
Russ' me *berouscht ver - gehn.* *An seinem Kuss' ver - gehn!*
avec ses bais - sers *dans ses baisers d'amour*

p *mf* *p* *pp* *una corda.* *pp*

diminishing. sf *senza ritard.* *pp*

Small Chorus behind the scenes.
 (Kleiner Chor hinter den Coullissen.)

Allegretto. (One bar of this movement like one quarter in the preceding one.)
 (Ein Takt dieses Tempo gleicht einem Viertel in dem vorhergehenden.)

Timpani. *p* Trombe. *p*

tre corde.

crv - scen - do. a poco a poco

CHORUS.

TEN. I.

*mf*The trumpets are
Beim Klang der Tromsounded with pow - er - ful
- pe - ten ziehn keck-lich wirbreath:
aus

TEN. II.

*mf*The
Beimtrumpets are sounded with
Klang der Trom-pe - ten ziehnpow - er - ful breath:
keck-lich wir aus

BASS I. II.

*mf*The trumpets are sounded with pow - er - ful
Beim Klang der Trom - pe - ten ziehn keck-lich wir*f*

MARG.

Day's
DerThey summon to
zum fröh-li - chenglo - ry, they summon to
Fest, wie zum blu - ti - gendeath.
Strauss.They
zumsummon to glo - ry, they
fröh-li - chen Fest, wie zumsummon to death.
blu - ti - gen Strauss.breath:
ausThey summon to
zum fröh-li - chenglo - ry, they summon to death.
Fest, wie zum blu - ti - gen Strauss.*dimin.**a**poco*reign
Tagwill soon be
nacht sei-nemend - - ed:
En - - de,dusk - y twi - - light
Dämm-rung seuktlight
siehap -
her -*a**poco*

proach - - - es.
nie - - - der.

Tho' dar-ing the ven - ture, Yet rich is the
Zwar kühn ist das Mü - hen doch herr - lich der

Tho' dar-ing the ven - ture, Yet how rich the prize, how rich is the
Zwar kühn ist das Mü - hen kühn ist un - ser Mühen doch herr-lich der

O how rich the prize, how rich, how rich is the
Kühn ist un - ser Mü - hen, herr - lich herr - lich der

O how rich the prize, how rich, how rich is the
Kühn ist un - ser Mü - hen, herr - lich herr - lich der

Stille

A - far from the eve - ning drums
Man trom - melt schon zur Rast

prize!
Lohn.

prize!
Lohn.

prize!
Lohn.

prize!
Lohn.

p Trombe. *dim. sempre.*

and sie trum - pets now are sounding, with songs and
sin - - gen fro - he Lie - der in - dem sie

shouts of joy, as on that bles - sed
heim - wärts ziehn! so auch klang's je - ne

ppp *sempre dim.*

eye - ning when first I saw Faust.
Nacht als mein Faust mir er - schien!

TEN. II. (In the distance.) *mf*
(In der Ferne.) Jam

ppp *ppp* **Trombe.**

He com - eth not!
Er kommt nicht, ach!

nox stel-la - ta nox stel-la - ta ve - la - mi - na pan - dit.

MARG.

TEN. II. He com - eth
Weilt an - der -

BASS I. Per ur-bem quæ - ren - tes pu - el - las e - a - mus.

Per ur-bem quæ - ren - tes pu - el - las e - a - mus.

not!
würts!

pp

(One bar of this movement equal to three of the preceding.)
Andante. (*Ein Takt dieses Tempi gleicht drei Takten des vorhergehenden.*)

A - las! _____
O Herz! _____

pp *sempre più p*

pp

poor heart! _____
O Herz! _____

Long hold, and long
pause after it.
(*Lange Fermate und lange
Pause nach der Fermate.*)

INVOCATION TO NATURE. (Cavern and Forest.)

SCENE XVI.

Beschwörung der Natur. (Wald und Höhle.)

Andante maestoso. (♩ = 144.)

pp *Red.* * *Red.* * *Red.* * *Red.* *

(Very broad and sombre.)
(*Schr breit und düster.*)

FAUST.

O bound - less na - ture,
Du Geist der Schöpfung,

pp

spi - rit sub - lime, mys - te - rious! A -
 end - los und oh - ne Schran - ke! durch

poco cresc. *mf* *p*

lone thou giv - est com - fort to my un - hap - py
 dei - ne Huld ge - sänf - tigt ward mei - ner See - le

soul. On thy breast, might - y pow'r.
 Drang. In die Brust der Na - tur

poco f *p* *p*

is my sorrow a - bat - ed; and my strength re - new - ing.
 dringet tief mein Ge - dan - ke, ich be - lau - sche ihr Wir - ken.

cresc. *p* *cresc.* *f*

I seem to live a - gain! Blow, ye fierce howl - ing
 ah - ne des Le - bens Gang! Jo, er - bran - se, Or -

trem. *p* *f* *p*

winds! — Cry out, ye boundless for — ests! Fall
 kan. — er - fass' in wil - den Grim - - me den

f *p* *ff* *p* *f*

down. fall down, ye rocks! And roar, ye mountain streams, wildly
 Wäld, durch Fel - sen brich dir Bahn, Waldströme folgt seiner

f *p* *f* *p*

rush — ing! With your thunder - ing sounds my voice
 Stim - - me! eu - er dan - nern - der Ruf weckt das

f *p* *cresc.* *cresc.*

loves to u - nite. Ye
 E - - cho der Lust. O

f *p*

rocks, and streams, and woods, ac - cept my
 Wäld und Fels und Strom, o Ster - nen -

hom - - - age. Bright sparkling worlds a - bove, towards
wel - - - - ten, schwe - bend im ew' - gen Raum, nach

you leaps forth the pit - eous cry of a heart in anguish, of a soul madly
euch hin hebt sich mei - ne Brust, of ihr kennt mein Sehnen, mein unend - li - ches

cresc. *f*

poco cresc. *f*

longing, vain - ly striv - ing for joy! ———
Lie - ben, Mei - nen Wunsch, meinen Traum. ———

dim.

dim. *p*

RECITATIVE AND CHASE. (Recitatif und Jagd.)

SCENE XVII.

MEPHISTOPHELES. (scaling the rocks.)
(die Felsen ersteigend.)

Say, does thine eye dis - cern up - on the az - ure vault the star of constant love?
Sprich, ent-deckst du da o - ben in der Him - mels - saat den Stern der treu-en Lieb?

Allegro. (♩ = 104.) Recit.

Its po - tent in - flu - ence thou'lt find ve - ry needful. for in dreamsthou art
 Wenn er noch Ein - fluss hat, wär er jetzt recht von Nö - then. Während Faust in der

pp Horns.

FAUST. *f*
 Allegretto. Be still! *schweig!*
 O still!

lost, whilst that poor child, thy dear Mar - ga - ri - ta — 'Tis true, I should be
 Wild - niss spe - ku - li - ret weint Mar - ga - re - the Du willst nicht gern er -

pp

still: thou lov'st no more. And yet she has been dragg'd to pri - son.
 rä - then, du liebst nicht mehr, doch sie, die be - stens du rer - füh - ret

ppp

FAUST. Allegro. *f*
 What!
 Wie?

and, for poi - son - ing her mother. to death just - ly sentenced.
 sitzt in Haft auf den Tod, wie nach Recht sich ge - bühret.

poco f *p*

(In regular measure.) >
 Recit. Speak fur - ther! Thou didst
 Voll - en - de! du er -

I hear the hunt - ers' horns in the woods:
 Der fröh - li - chen Jä - ger Schaar zieht durch den Wald.

poco f

say.....
zählst....

She is sentenced to death!
dass mein Gret-chen in Haft?

Recit.

A cer-tain brownish
In ih-ren Flit-ter-

MEPHIST.

li-quer, quite safe. if used a - right. which she re- ceiv'd of thee. to make her mo-ther
wo-chen gab ihr der lieb- ste Freund (Ge- wiss war's gut ge - meint) Aus Vorsicht ei - nen

sleep, lest she dis-turb your nightly a - mours, has brought on all this woe.
Saft Von nar - ko - ti - scher Kraft Den die Mut- ter nicht lan- ge rer - trug.

pp

Fond-ly hug - ging her dream, a - wait - ing
Eu - er Glück nicht zu stü-ren. Wann die

thee eve-ry night, she gave the po - tion still,
Nacht euch zur stil - len Schü-fer-stun-de rief,

p

Recit.

This ex-cess at last told up - on the old dame, and kill'd her. Now thou know'st all the truth.
Ward die Mut - ter in Eh - ren stets entfernt, Sie ent - schief bald zur e - wi - gen Nacht.

FAUST.

MEPHIST.

FAUST.

(with fury.)
(wüthig.)

Hell and damna-tion! And thus has her love for thee led her on.... Thou must
Gretchen in Ket-ten! Die Aermste! da - hin hat sie dein Lie - ben ge bracht We - he

Recit.

MEPHIST.

save her! thou must save her, thou miscreant! Ah! 'tis I am the mis-creant!
dir, We - he! kannst du nicht ret - ten? Wohl! wer hat es ver-schul - det?

That is ev - er your way, ye ri - di - cu - lous mortals!
Mich trifft dein blin - der Zorn, ihr Ver - füh - rer bist du.

Recit.

No mat - ter! I still am mas - ter, to free her from pris - on and
Und den - noch be - freit' ich Gret - chen gern von der Qual, die sie

save her.
duldet.

But,
Doch

what hast thou done for me since I have been thy
sprich! schon lange opfi' ich Freiheit dir und

p

FAUST.

What dost thou ask?
Was for-derst du?

MEPHIST.

slave?
Ruh'.

Of thee?
Nicht viel!

Naught, save thy sig-na-ture
Du sollst mir un-ter-schreiben

to this parch-ment scroll. Thy
die-ses Stücklein Pa-pier, dein

p

love at once is freed from judgment and death. if thou wilt sign this
Lieb-chen wird be-freit vom Ge-richt und von Tod, da-für die-net mor-gen

FAUST.

oath to-mor-row to serve me. Why till to-mor-row wait, if I suf-fer at
mir, der ge-stern mir ge-bot. Nicht an die Zu-kunft denkt wen die Ge-gen-wart

pp

He signs.
Er zeichnet.

In strict measure.

pre-sent? Give here! There is my name! To her gloom-y
fol-tert. Nimm hin! die Un-ter-schrift! Jetzt zum Kerker der

ppp *ppp* *pp* *cresc.*

dun - geon fly we now, like the wind! Thou poor in - no - cent
 Theu - ren. un - ge - säu - met zu ihr! Ha es zieht mich mit

f *pp*

vic - tim! Mar - ga - ri - ta. I come!
 Wahn - sinn, Mar - ga - re - the zu dir!

una corda. *ppp*

MEPHIST.

Recit.

Allegro. (♩ = 152.)

Come hi - ther, Vor - tex! Giaour!
 Gia - ur und Vor - tex, hier!

tre corde. *pp* *cresc.* *molto.*

Recit.

These ma - gic steeds to her shall
 Sieh' die - ses Ras - se Paar, uns

ff

bear us, quick as thought. Now mount we, and a-way at once. Justice tarries for no man!
 zu dem Rit - te zäum'ich; Auf, fort, schnell wie der Wind! das Ge - richt ist nicht säumig!

f

THE RIDE TO HELL.
(Die Höllenfahrt.)

SCENE XVIII.

Allegro. (♩ = 144.)

Oboe.
p *appassionato assai.*

mf (Faust and Mephistopheles galoping on black horses.)

(Faust und Mephistopheles auf schwarzen Pferden daher brausend.)

FAUST.

In my bo - som re - echoes her cry of des - per -
An mein Herz schlägt der Ruf der Aermsten. Sie rer -

a - tion!
za - get!

cresc.

cresc. molto.

Oh! poor for - sak - en one! —
O du ver - luss' - ne See - le!

p *f* *f* *p* *dim.*

CHORUS of Peasants, kneeling before a rustic Crucifix.
 (CHOR der vor einem Kreuz am Wege knienden Landleute.)
 SOP. & CONTRALTO.

San - - - ta Ma -

ri - - - a

o - - - ra pro no

bis.

Oboe. *p*

Sane

ta Mag - da - le

na o - - - ra pro

FAUST.
Keep
Den

no bis

p

clear of yonder chil - dren and wom - en say - ing their prayrs at the cross.
Kin - dern und den Frau'n wel - che be - ten am Kreu - ze dort komme nicht nah!

MEPHIST.

Nev - er
Lee - re

mind them! Hasten on!
Sor - ge! ror-bei!

CHORUS.

Sanc - ta Mar - ga -

cresc.

(Cry of terror.)
(Schreckensruf.) **ff** CHORUS.

ri - ta. ah!

cresc. molto. **f** **ff**

Ad.

(The women and children scatter in confusion.)
(Frauen und Kinder stürzen entsetzt davon.)

p **mf** *dim.*

*

p

cresc. poco o

cresc. *cresc. molto.*

poco.

Gods! a
Sich! ein

h d - e - ous monster, howling. fol-lows our tracks!
scheusslich Ge - spenst fol - get heulend uns nach!

Thou dream - est!
Du träu - mest!

What a flock of monstrous birds of prey!
Vo - gel - flug! die Ra - ben sind schon wach.

f *dimin.* *p* *f*

8

What aw - ful screams!
Ihr Schrei entsetzt!

With their wings they
mich be - rüh - ren die

(reining in his horse.)
 MEPHIST. (sein Ross bändigend.)

strike me!
 Schwin - gen!

The passing - bell for
 Der Todten - glo - cke

ff *pp*

her is al - ready sound - ing. Dost thou fear? Let's re -
 Ton hör' ich er - klin - gen, ich weiss wem sie tönt, da - rum

cresc.

turn!
 fort!

dim. *p*

f ritard. *poco* *a* *poco*

dim. *p*

FAUST. Recit.

(They halt.) No! I hear it. Make
 (Sie halten.) Sind wir nicht bald am

riten. *pp* *p*

Ad. *

(The horses quicken their speed.)
 haste!
 Ort?

(Die Rosse verdoppelten Fluges.)

f Tempo I. un poco animato.

(Urging on his horse.)
MEPHIST. (*sein Ross antreibend.*)

On! Hopp! On! Hopp!

dim.

FAUST.

A - -
 Es

On! Hopp!

hont us, on ev'-ry side, see how these count - less le - -
 kommt ——— ein langer Zug Von Ge - rip - pen vor - ü - -

gions of ghaft - ly skel - e - tons dance! With
 ber, gaf - fen grinsend uns an mich

On! Hopp!

p cresc. molto.

what hor - ri - ble laugh - ter they sa - lute, as they pass!
 ü - ber - läuft's wie Fie - ber ihr Ge - läch - ter scheint Spott!

On!
 Hopp!

Think of thy Marga - ri - ta. and laugh at the dead!
 Jetzt gilt kein banges Zou - dern denk' an Gretchens Noth!

On!
 Hopp!

On!
 Hopp!

FAUST.

Our hors - es tremble, their manes are bristling, they champ the bit. Be - fore us I see
 Die Rosse sie schauern, zer - reißen die Zü - gel, mir strübt sich das Haar es zittert die Welt

On!
 Hopp!

p

the earth wildly rocking: I hear be-low us the thunder's deep roll!
 ich hör' es ge-wit-tern als wür-de zu Split-tern die Er-de zer-schellt....

On! Hopp! On! Hopp! On! Hopp! On! On! Hopp! Hopp!

cresc.

It rain-eth blood!
 es reg-net Blut.

(In a voice of thunder.)
 (Mit donnernder Stimme.)

Ye slaves of hell's do-minion, your
 Des Höl-len-reichs Fä-sal-len, setzt

trump-ets blow, your loud tri-umphal trump-ets!
 an, lasst cu-re Hör-ner ju-belnd schal-len!

poco a poco cresc. molto.

Woe is me! Ah!
 Ver-dammt! Ha!

(They fall into the abyss.)
 (Sie stürzen in einen Abgrund.)

He is mine! Vic-tor am I!
 Jetzt ist er mein! Ret-tungs-lus mein!

f ff

Pandemonium.

SCENE XIX. CHORUS of the spirits of Hell, as numerous as possible.★)
CHOR der Verdammten und Hölleengeister so zahlreich als möglich.

Maestoso.
MEPHIST.

Maestoso. *ff*

TENOR I. *ff* Has!

TENOR II. *ff* Has!

BASS I. *ff* Has!

BASS II. *ff* Has!

Maestoso. (♩ = 69) *trem.* *ff*

I-ri-mi-ru Ka-rabra - o!

I-ri-mi-ru Ka-rabra - o!

I-ri-mi-ru Ka-rabra - o!

I-ri-mi-ru Ka-rabra - o!

trem. *sf*

★) The language here put in the mouth of these spirits is that which, according to Swedenborg, is ordinarily spoken by the demons and the damned.

aye.
Recht.

BASS I. II.

And did Faust sign his name.
Als ihr schlosset den Pakt

ff *trem.* *mf*

MEPHIST.

Of his own free will he
Nein, er han - del-te

un-con-strained, to the act which has made thee his master?
war er wis - send da - bei? Kann ihn Nichts uns ent - reis-sen?

f *mf* *p*

CHORUS.
TEN. I.

signed.
frei.

Has! Has! Infernal orgies, Triumph
of Mephistopheles.

TEN. II.

Has! Has!

BASS I.

Has! Has!

BASS II.

Has! Has!

(Die Dämonen tragen Mephistopheles im Triumph.)

ff *trem.* *mf*

Allegro vivace. ($\text{♩} = 108$.)

*) If a cut be desirable, go to *), page 222.

2376 *) *Will man abkürzen, so gehe man nach *) S. 222.*

ff

Tra - di-oun Ma - re - xil fir tru - din - xé bur - ru - di - xé Fo - ry my Din -

ff

Tra - di-oun Ma - re xil fir tru - din - xé bur - ru - di - xé Fo - ry

ff

Tra - di-oun Ma - re - xil fir tru - din - xé bur - ru - di - xé Fo - ry

ff

Tra - di-oun Ma - re - xil fir tru - din - xé bur - ru - di - xé Fo - ry my Din -

ff

kor - litz fo - ry my Din - kor - litz O me - ri - ka - ri - u O mé - vi -

my Din - kor - litz fo - ry my Din - kor - litz

my Din - kor - litz fo - ry my Din - kor - litz

kor - litz fo - ry my Din - kor - litz O me - ri - ka - ri - u O mé - vi -

ff

xé mé - ri ka - ri - ba O mé - ri ka - ri - u o mi da - ra ca - ra - i -

fo - ry my Din - kor - litz fo - ry my Din -

fo - ry my Din - kor - litz fo - ry my Din -

xé mé - ri ka - ri - ba O mé - ri ka - ri - u o mi da ra ca - ra - i -

ff

220

bo la-kin-da me - ron-dor Din - kor-litz me - ron-dor Din -

kor - litz me - ron-dor Din - kor-litz me - ron-dor Din -

kor - litz me - ron-dor Din - kor-litz me - ron-dor Din -

bo la-kin-da me - ron-dor Din - kor-litz me - ron-dor Din -

8.-----

The musical score is for a song titled "Me-ron-dor Din-kor-litz". It is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is in 4/4 time and features a key signature of one flat (B-flat). The lyrics are in Hebrew. The score is divided into two systems. The first system contains the first two lines of the song, and the second system contains the next two lines. The piano accompaniment is written in the right and left hands. The vocal parts are written in Soprano, Alto, Tenor, and Bass staves. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings.

kor - litz me - ron - dor Tra - di - oun ma - re - xil Tra - di - oun bur - ru -

kor - litz me - ron - dor Tra - di - oun ma - re - xil Tra - di - oun bur - ru -

kor - litz me - ron - dor Tra - di - oun ma - re - xil Tra - di - oun bur - ru -

kor - litz me - ron - dor Tra - di - oun ma - re - xil Tra - di - oun bur - ru -

di - xe Tru - din - xe ca - ra - i bo.

di - xe Tru - din - xe ca - ra - i bo.

di - xe Tru - din - xe ca - ra - i bo fir o - me - vi - xe me - ron - dor

di - xe Tru - din - xe ca - ra - i bo fir o - me - vi - xe me - ron - dor

p

mit ays - ko me-ron - dor mit ays - ko oh! *ff*

mit ays - ko me-ron - dor mit ays - ko oh! *ff*

mit ays - ko me-ron - dor mit ays - ko *ff*

mit ays - ko me-ron - dor mit ays - ko *ff*

p *f*

Allegro. (♩ = 72.) They dance around him. (Sie tanzen um ihn her.)

Diff diff meron-dor meron-dor ays-ko Has has Sa-tan Has has

Diff diff meron-dor meron-dor ays-ko Has has Sa-tan Has has

Diff diff meron-dor meron-dor ays-ko Has has Sa-tan Has has

Diff diff meron-dor meron-dor ays-ko Has has Sa-tan Has has

Allegro. (♩ = 72.)

Belphe-gor Has has Mephi-sto Has has *dim.* Kroix diff diff As-taroth diff diff

Belphe-gor Has has Mephi-sto Has has *dim.* Kroix diff diff As-taroth diff diff

Belphe-gor Has has Mephi-sto Has has *dim.* Kroix diff diff As-taroth diff diff

Belphe-gor Has has Mephi-sto Has has *dim.* Kroix diff diff As-taroth diff diff

dim.

Bel - zé-buth Belphé - gor As - ta - roth Mé - phis - to sat sat ra - yk ir ki -

Bel - zé-buth Belphé - gor As - ta - roth Mé - phis - to sat sat ra - yk ir ki -

Bel - zé-buth Belphé - gor As - ta - roth Mé - phis - to sat sat ra - yk ir ki -

Bel - zé-buth Belphé - gor As - ta - roth Mé - phis - to sat sat ra - yk ir ki -

Maestoso.

Allegro vivace. (♩ = 132.)

Has! mour. Has Has Mé - phis -

Has! mour. Has Has Mé - phis -

Has! mour. Has Has Mé - phis -

Has! mour. Has Has Mé - phis -

Maestoso.

Allegro vivace. (♩ = 132.)

to has has Méphis - to Has has has has I - ri-mi - ru ka - ra -

to has has Méphis - to Has has has has I - ri-mi - ru ka - ra -

to has has Méphis - to Has has has has I - ri-mi - ru ka - ra -

to has has Méphis - to Has has has has I - ri-mi - ru ka - ra -

to has has Méphis - to Has has has has I - ri-mi - ru ka - ra -

to has has Méphis - to Has has has has I - ri-mi - ru ka - ra -

to has has Méphis - to Has has has has I - ri-mi - ru ka - ra -

to has has Méphis - to Has has has has I - ri-mi - ru ka - ra -

bra - - o.

bra - - o.

bra - - o.

bra - - o.

Maestoso.

Ad. *

f

trem. dim.

6 BASSES SOLI.

poco f

pp

ppp

mf

Then
Der

Epilogue.

ON EARTH.

(Auf der Erde.)

Andantino, with the character of Recitative. ($\text{♩} = 76$.)

all in hell was hushed:
Höl-le Mund ver - stummt

the frightful roar of its
und man hört nur das

seething lakes of fire and
Brodeln un - ter - ird'-scher

brimstone: the gnashing of teeth, the dis-mal howling of its vic-tims —
 Flam-men, er - stickt Ge - heul und Zäh - ne - fletschen fließt zu - sam - men

these sounds a - lone it ut - tered; and in its low - est depths a dread
 in ei - nen Ton des We - hes! Was dann im Höl - len - schlund sich be -

pp

mys - te - ry of hor - ror was wrought.
 gab nennt kein sterb - li - cher Mund!

**SMALL CHORUS.
 KLEINER CHOR.**

pp sotto voce.

Aw - ful doom!
 We - he, weh!

pp sotto voce.

Aw - ful doom!
 We - he, weh!

pp sotto voce.

Aw - ful doom!
 We - he, weh!

pp sotto voce.

Aw - ful doom!
 We - he, weh!

IN HEAVEN.
(Im Himmel.)

225

Maestoso non troppo lento. (♩ = 56.)

pp

SOP. I. II. (Seraphim prostrate before the Almighty.)
p dolce. (Seraphim anbetend vor dem Herrn.)

Laus!

TEN. I. II.

Laus!

pp

pp

SOP. I. II.

TEN. I.

TEN. II.

san na Ho - san - na
san na Ho - san - na
san na Ho - san - na

pp

SOP! *poco più animato.*

TEN!

She too hath lov - ed
Auch sie hat viel ge -

perdendosi *ppp* *poco più animato.*

Pa. *

SOP! *ritenuto.*

much. O Lord! Mar - ga - ri - - ta!
liebt, O Herr! Mar - ga - rr - - the!

ritenuto. *ppp*

Pa. * *Pa.* * *Pa.* * *Pa.* *

(One voice behind the stage, as if from Heaven.)
(Eine Stimme hinter den Coulissen.)

MARGARET'S GLORIFICATION.

(Margarethen's Verklärung.)

CHORUS of Heavenly Spirits.

(CHOR himml'ischer Geister.)

Moderato. (♩ = 76.)

SOPRANI I. *p un poco più lento.*

To heav'n as - cend. O
Geh' ein zu uns lei -

SOPRANI II. *p*

To heav'n as - cend. O
Geh' ein zu uns lei -

TENORI I. *p*

To heav'n as - cend. O
Geh' ein zu uns lei -

Moderato. (♩ = 76.)

p un poco più lento.

Pa. * *Pa.* * *Pa.* * *Pa.* *

trust-ing spi - rit. By thy love
den - de See - le nur aus Lieb'

trnst - ing spi - rit. By thy love
den - de See - le nur aus Lieb'

trnst - ing spi - rit. By thy love
den - de See - le nur aus Lieb'

Re. * Re. * Re. * Re. * Re. * Re. *

led a - stray. Take on a gain thy pri -
irr - test du. kind li - ches Herz. oh - ne

led a - stray. Take on a gain thy pri -
irr - test du. kind li - ches Herz. oh - ne

led a - stray. Take on a gain thy pri -
irr - test du. kind li - ches Herz. oh - ne

Re. * Re. * Re. * Re. * Re. * Re. *

mor - dial beau - ty. Which one sin - gle
Schuld oh - ne Feh - le. Gott rer - - leicht dir

mor - dial beau - ty. Which by one sin - gle
Schuld oh - ne Feh - le. Gott rer - - leicht dir, Gott rer -

mor - dial beau - ty. Which one sin - gle
Schuld oh - ne Feh - le. Gott rer - - leicht dir

Re. * Re. * Re. * Re. * Re. * Re. *

stain hath soiled. Come! the vir - gins ce -
Him - mels rub. Komm! du lie - ben - des

stain hath been soiled. Come! the vir - gins ce -
leicht Him - mels - ruh. Komm! du lie - ben - des

stain hath soiled. Come! the vir - gins ce -
Him - mels - ruh. Komm! du lie - ben - des

*Rit. * Rit. * Rit. * Rit. **

les - tial. Come! the vir - gins ce - les - tial, thy
Wè - sen, Komm! du lie - ben - des Wè - sen, gar

les - tial. Come! the vir - gins ce - les - tial, thy
Wè - sen, Komm! du lie - ben - des Wè - sen, gar

TEN. I. II.

les - tial. Come! the vir - gins ce - les - tial, thy
Wè - sen, Komm! du lie - ben - des Wè - sen, gar

SOPRANI I.

CHORUS of BOYS.
KNABENCHOR.

SOPRANI II.

p Come! the vir - gins ce - les - tial, thy
Komm! du lie - ben - des Wè - sen, gar

p Come! the vir - gins ce - les - tial, thy
Komm! du lie - ben - des Wè - sen, gar

*Rit. * Rit. * Rit. * Rit. * Rit. * Rit. **

22

SOPRANI I.
sis - ters. thy sis - ters. the Ser - aphs.
bald wirst du ge - ne - sen

SOPRANI II.
sis - ters. thy sis - ters. the Ser - aphs. Will wipe a -
bald wirst du ge - ne - sen Um in der

TENORI I.
sis - - - - - ters. the Ser - aphs. Will wipe a -
bald wirst du ge - ne - sen Um in der

TENORI II.
sis - - - - - ters. the Ser - aphs.
bald wirst du ge - ne - sen

2nd CHORUS.
sis - ters. thy sis - ters. the Ser - aphs.
bald wirst du ge - ne - sen

sis - ters. thy sis - ters. the Ser - aphs. Will wipe a -
bald wirst du ge - ne - sen Um in der

8

*Rec. * Rec. * Rec. * Rec. **

poco cresc.

Will wipe a - way the tears which thy sor - rows on
Um in der Schwe - stern Reih'n frei ron ir - di - schem

way the tears which thy sor - rows on earth still
Schwe - stern - see - len Reih'n frei ron ir - di - schem

way the tears, the tears which thy sor - rows on
Schwe - stern - see - len Reih'n frei ron ir - di - schem

Will wipe a - way the tears which thy sor - rows on
Um in der Schwe - stern *poco cresc.* Reih'n frei ron ir - di - schem

Will wipe a - way the tears which thy sor - rows on
Um in der Schwe - stern Reih'n frei ron ir - di - schem

way the tears which thy sor - rows on earth still
Schwe - stern - see - len Reih'n frei ron ir - di - schem

8

Ria. * Ria. * Ria. * Ria. * Ria. * Ria. *

earth — still — bring — to thine eyes. — Thy sin is free - ly
Schmerz e - wig se - - lig zu sein — dein Lie - ben und dein

bring — still — bring — to thine eyes. — Thy sin is
Schmerz e - wig se - - lig zu sein — dein Lie - ben

earth — still — bring — to thine eyes. — Thy
Schmerz e - wig se - - lig zu sein — dein

earth — still — bring — to thine eyes. — Thy
Schmerz e - wig se - - lig zu sein — dein

earth — still — bring — to thine eyes. — Thy
Schmerz e - wig se - - lig zu sein — dein

bring — still — bring — to thine eyes. — Thy sin is
Schmerz e - wig se - - lig zu sein — dein Lie - ben

bring — still — bring — to thine eyes. — Thy sin is
Schmerz e - wig se - - lig zu sein — dein Lie - ben

* *Re.* * *Re.* * *Re.* * *Re.* *

par - doned, thy sin is free - ly par - doned. O he
Hof - fen, dein Lie - ben und dein blei - - br

free - ly par - doned, thy sin is free - ly par - doned. O he
 und dein Hof - fen, dein Lie - ben und dein Hof - fen blei - be

Thy sin is free - ly par - - doned. Be
 dein Lie - ben und dein Hof - - fen bleib

sin is free - ly par - - doned. O he
 Lie - - ben und dein Hof - - fen blei - be

par - doned, thy sin is free - ly par - doned. O he
Hof - fen, dein Lie - ben und dein blei - - br

free - ly par - doned, thy sin is free - ly par - doned. O he
 und dein Hof - fen, dein Lie - ben und dein Hof - - fen blei - be

* *Re.* * *Re.* * *Re.* * *Re.* *

glad and re - joice! Thou art saved! Come. Mar - ga -
 dein, blei - be dein, blei - be dein! Komm, Mar - ga -

glad and re - joice! Thou art saved! Come, Mar - ga -
 dein, blei - be dein, blei - be dein! Komm, Mar - ga -

glad and re - joice! Thou art saved! Come. Mar - ga -
 dein, blei - be dein, blei - be dein! Komm, Mar - ga -

glad and re - joice! Thou art saved! Come, Mar - ga -
 dein, blei - be dein, blei - be dein! Komm, Mar - ga -

glad and re - joice! Thou art saved! Come. Mar - ga -
 dein, blei - be dein, blei - be dein! Komm, Mar - ga -

glad and re - joice! Thou art saved! Come. Mar - ga -
 dein, blei - be dein, blei - be dein! Komm, Mar - ga -

*Fig. * Fig. * Fig. * Fig. * Fig. * Fig. **

SOP. SOLO. *behind the stage.*
(hinter den Coulissen.)

Mar - ga - ri - - -
 Mar - ga - re - - -

SOP. I.
 ri - - - ta!
 re - - - the!

SOP. II.
 ri - - - ta!
 re - - - the!

TEN. I.
 ri - - - ta!
 re - - - the!

TEN. II.
 ri - - - ta!
 re - - - the!

2nd CHORUS.
 SOP. I.
 ri - - - ta!
 re - - - the!

SOP. II.
 ri - - - ta!
 re - - - the!

*Fig. * Fig. * Fig. * Fig. **

ta!
the!

Mar - ga -
Mar - ga -

Come,
Komm,

Mar - ga - ri - - - ta!
Mar - ga - re - - - the!

Come,
Komm,

Mar - ga - ri - - - ta!
Mar - ga - re - - - the!

Come,
Komm,

Mar - ga - ri - - - ta!
Mar - ga - re - - - the!

Come,
Komm,

Mar - ga - ri - - - ta!
Mar - ga - re - - - the!

Come,
Komm,

Mar - ga - ri - - - ta!
Mar - ga - re - - - the!

Come,
Komm,

Mar - ga - ri - - - ta!
Mar - ga - re - - - the!

Re. * Re. * Re. * Re. *

ri - - - ta, Mar - ga - ri - -
 re - - - the! Mar - ga - re - -

ALL THE VOICES.
 Alle Stimmen.

PPP

Come,
 Komm,

come,
 komm.

PPP

Come,
 Komm,

come,
 komm.

PPP

Come,
 Komm,

come,
 komm.

PPP

Come,
 Komm,

come,
 komm.

PPP

BASS I.

Come,
 Komm,

come,
 komm.

PPP

BASS II.

Come,
 Komm,

come,
 komm.

Come,
 Komm,

come,
 komm,

PPP

Come,
 Komm,

come,
 komm.

Ad. * *Ad.* * *Ad.* * *Ad.* *

ta!
the.

come,
komm.

come,
komm.

come,
komm,

come,
komm.

come,
komm,

come,
komm.

come,
komm.

come,
komm,

8

Red. * Red. *

Musical score for page 235, featuring vocal staves and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The vocal parts consist of a Soprano, Alto, Tenor, and Bass, each with a line for the lyrics "come," and "komm,". The piano accompaniment is shown in the bottom system, with a right-hand part featuring a rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a steady eighth-note bass line. The score includes a repeat sign and a first ending bracket.

come, _____
 komm, _____

come, _____
 komm, _____

come, _____
 komm, _____

come, _____
 komm, _____

come, _____
 komm, _____

come, _____
 komm, _____

come, _____
 komm, _____

8.-----

Ped. * Ped. *

[illegible]



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